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ABSTRACT

Articles in this yearbook focus on reading and technology, teaching techniques, children's literature, and the reading/writing relationship. The 11 articles discuss the following: (1) computers and reading instruction, (2) using closed-captioned television in the classroom, (3) imagery training and the reading comprehension of below average readers, (4) a reading wheel of response cues for comprehension, (5) a practical strategy for assisting students to answer comprehension questions, (6) the use of signing as a reinforcement of sight vocabulary in primary grades, (7) a comparison of poor readers' preferences of prereading motivational activities and teacher practices, (8) discovering picture books with intermediate grade children, (9) facilitating bibliotherapy through the use of response guides, (10) the roots of reading and writing, and (11) reading and writing theory into practice. (HTH)

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NEW DIRECTIONS IN READING: RESEARCH and PRACTICE

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1985 YEARBOOK

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University of Maryland

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Information concerning The State of Maryland International Reading Association Yearbook may be obtained by writing to:

Linda B. Gambrell, Editor
SoMIRAC Yearbook
University of Maryland
College of Education, Reading Center
College Park, Maryland 20742

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FOREWORD

It is with a great deal of pleasure and pride that I introduce this yearbook, "New Directions in Reading: Research and Practice", the second annual yearbook of the State of Maryland International Reading Association Council. The pleasure stems from the knowledge that the information contained within these covers will be shared with colleagues who will find it useful in their professional careers. Those of us still in the classroom are always looking for new directions in reading to try with our students and we welcome the research that has been done in testing innovative techniques.

The pride comes from my colleagues who have given of their talents to produce this periodical of great diversity and excellence. The quality and scope of presentations exemplifies the myriad abilities and talents that are available within the borders of our state.

We at SoMIRAC are especially proud of the many men and women who have aided in the preparation of the 1985 yearbook. On behalf of the organization, let me take this opportunity to extend our heartfelt praise and gratitude for a job well done.

Joseph J. Fox, JR.,
President, SoMIRAC

NEW DIRECTIONS IN READING: RESEARCH AND PRACTICE

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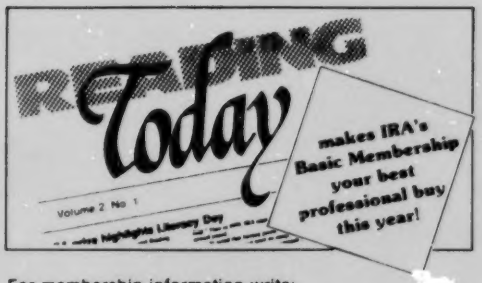

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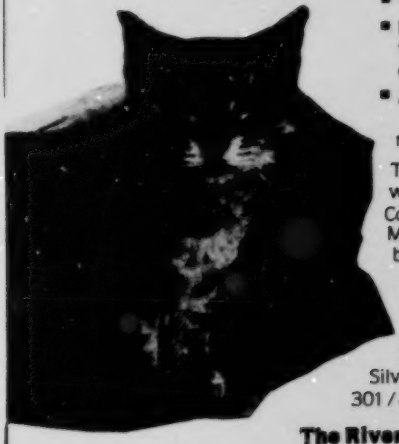

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COMPUTERS AND READING INSTRUCTION

Virginia N. Bradley
Anne Arundel County
Public Schools, Maryland

Microcomputers have been heralded by many as the long-awaited solution to the problem of reading failure. Because of their unique ability to provide interactive, individualized instruction in a non-threatening environment, many reading teachers have enthusiastically welcomed microcomputers into the schools. Unfortunately the enormous potential of this technology has not yet been realized. When teachers are exposed to the poor quality of available software disenchantment quickly follows. The reality is that, although some worthwhile attempts have been made in this field, little or no software presently exists which is capable of making significant contribution to reading curricula.

This paper will present a brief history of the earliest computer reading programs, describe the various types of computer-assisted reading programs, and discuss some of the obstacles to the development of quality reading software.

History of Early Computer Reading Programs

The earliest programs for computer-assisted instruction in reading were developed at major universities in conjunction with large computer manufacturers and the aid of sizable research grants. Three important projects, the Stanford University reading project, PLATO at University of Illinois, and TICCIT at Brigham Young University will be discussed.

Stanford. The computer-assisted reading program at Stanford began in 1964 under the direction of Patrick Suppes, with large research grants from the National Science Foundation, the Carnegie Foundation and the United States Office of

Education. It was originally intended to provide total reading instruction for culturally disadvantaged children in grades K-3, but that plan was later changed because of its high cost and the results of early research which indicated that some aspects of reading instruction were handled more effectively by a teacher than a computer. The program then became a supplement to classroom reading instruction which focussed on decoding (Atkinson & Fletcher, 1972; Atkinson, 1967).

Sixteen student terminals in the Brentwood Elementary School in Palo Alto, California were linked by telephone wires to the central computer, an IBM 1800 located in the university. The student terminal consisted of a picture projector, a cathode ray tube (CRT), a light-pen associated with the CRT, a modified typewriter keyboard, and an audio system which played pre-recorded messages (Atkinson, 1967).

The reading program was developed by the staff of the Institute for Mathematical Studies in the Social Sciences at Stanford, which included psychologists with backgrounds in learning theory and programmed instruction, linguists, a reading specialist, experienced teachers, and a computer systems programmer (Atkinson, 1967). The instruction was organized into 6 strands: 1) reading readiness, 2) letter identification, 3) sight word vocabulary, 4) spelling patterns, 5) phonics, and 6) simple comprehension (Atkinson & Fletcher, 1972). Students were able to proceed at their own pace through the program, branching into appropriate strands as they mastered prerequisite skills (Atkinson, 1967). Basically the program pretested the student and then provided practice until the student became proficient in each skill area. Most of the courseware consisted of drill and practice although the program content and the strands were differentiated by skill levels (Fletcher & Suppes, 1972; Atkinson, Fletcher, Lindsay, et al, 1973).

This reading curriculum was the basis for the Computer Curriculum Corporation courseware which is now sold by them. Computer Curriculum Corporation was formed by Patrick Suppes in 1969, and the programs sold by them are still quite similar to those used at Stanford in the 1960's. This

corporation has provided the bulk of CAI reading courseware which has been used in schools on a regular basis. This program (like PLATO to be described next) requires the user to purchase the entire system including the mini-computer CCC-17 and the software, which makes it extremely expensive (Hallsworth, 1980).

PLATO. The PLATO - Programmed Logic for Automatic Teaching Operation - system was developed at the University of Illinois in the early 1960's under the direction of Donald Blitzer. This project received millions of dollars from NSF, the state of Illinois, the Advanced Research Projects Administration, and the Control Data Corporation which now owns and markets the PLATO materials. There have been five revisions of the original system, the latest of which is known as PLATO V. The program has produced some of the highest quality instructional software available. It is very expensive.

Several of the PLATO programs have dealt with reading instruction. The PERC program which began in 1971 developed 200 lessons in 17 lesson categories which provided total reading instruction to 1500 first grade children in nine public schools in Illinois. Student performance data was collected throughout the program so that teachers could integrate the CAI with their classroom teaching. The children exercised a great deal of control over the program in that they could elect at the end of a lesson to repeat it or go on to the next one. They could also ask for help during the lesson by pushing a HELP key. An evaluation of this program revealed a small negative instructional effect, however, and these materials will not be used until they are revised. It was thought that the first graders may have been too young to control their own programs and to benefit from CAI (Hallsworth, 1980; Obertino, 1977).

Another PLATO program gave adult students reading comprehension instruction to assist them in preparing for high school equivalency examinations. Reading skills instruction given by the program dealt with 1) extracting meaning from context, 2) recognizing expressions of complete thought, 3)

tracing referents between sentences, and 4) recognizing statements as premises, drawing conclusions from premises, and providing plausible (missing) premises to complete an argument (Elliott & Videbeck, 1973).

Finally, the Basic Skills Learning System was designed to help young adults who were high school dropouts advance to an eighth grade equivalency in reading, language, and math. The reading portion of this program was written by Robert Caldwell. It is organized into 5 strands: 1) structural analysis, 2) vocabulary development, 3) literal comprehension, 4) interpretive comprehension, and 5) evaluative comprehension. The program which includes tutorial, drill and practice, review-help sequences, off-line activities, and a mastery test takes from 104 to 159 hours to complete (Control Data Corporation, Basic Skills Learning System Administrator's Guide, 1978).

The PLATO system makes extensive use of animation for positive reinforcement in their programs. In the PERC program, correct student responses caused a tiny cartoon character to progress upward in an elevator until he reached the top floor. In the Basic Skills program, when the student composes a grammatically correct sentence such as, "The bunny hops to the tree," the student is shown a bunny hopping to a tree on the display panel. A unique feature of the PLATO terminal is its touch-sensitive plasma display panel which allows students to respond by touching the portion of the panel (Obertino, 1977).

Because the PLATO system depends on a large mainframe computer to deliver instruction, the cost for the program has always been high. For the PLATO V a new terminal is being developed using a MSAI microcomputer which will make the system very powerful and cost-effective (Hallsworth, 1980).

TICCIT. TICCIT -Time-shared Interactive Computer Controlled Information Television, was developed by the Mitre Corporation in the early 1970's to take advantage of the attraction and potential of color television as a powerful educational tool. The system combined existing hardware, mini-computers with color television,

which made it cheaper to operate. Reading courseware for TICCIT was developed at Brigham Young University. The TICCIT keyboard included special keys which the student could depress for 1) an example of a particular rule, 2) an easier version of the rule or example, 3) a more difficult version of the rule or example, 4) assistance with the task, 5) a list of available course or lesson options, 6) an explanation of the learning objective, and 7) advisement of student progress.

The TICCIT reading program was designed for and used with success by college freshmen at Brigham Young University. In 1976 the Hazeltine Corporation acquired the rights to the program and it is now being marketed commercially (Hallsworth, 1980; Mason & Blanchard, 1979).

Types of Computer Reading Programs

Computer reading programs may take a variety of forms. The most common type is drill and practice which had its origin in B.F. Skinner's reinforcement theory of learning or programmed instruction. Typically this type of activity consists of short lessons limited to the presentation and practice of specific skills and subskills. The program design in linear in that the student proceeds in tiny steps from the start to the end of the lesson with frequent rewards for success such as "Well done, Bob" or a smiling face appearing on the screen.

Tutorial CAI may be thought of as an advanced form of drill and practice in that it allows the learner to move about among the program concepts by means of branching (Blanchard, 1980). Branching is a feature of program design in which, at certain points in the lesson the learners are given alternative items depending on their responses to a particular item. Usually correct responses result in the presentation of new information, whereas incorrect responses cause the computer to give an explanation as to why the response was incorrect (Jelden, 1980).

Dialogue or inquiry CAI is the least common form. There have been few attempts at this to date. It presents programming problems because the

computer must anticipate a wide variety of student responses. When successful such a program is similar to a conversation between a student and an experienced teacher in the manner of Socrates, in which the teacher-computer leads the learner to continually question until a problem is resolved (Bork, 1979).

Two forms of CAI which provide excellent opportunity for the development of higher level thinking skills are simulations and programming. Simulations have been widely used in CAI in fields outside of schools. They are good for teaching tasks which involve hazards such as learning to fly or to diagnose illnesses (Dennis, 1979). The critical thinking which students are encouraged to do as they participate in these activities is an important element of reading comprehension. In simulations learners are presented with a life-like situation such as a civil war battle, given information about it and then asked to make crucial decisions affecting the outcome. In the process the learner must interpret the facts given, analyze the total situation, develop an understanding of possible causes and effects, and exercise good judgement. The learner not only gains knowledge about the simulated event, but is given practice in critical thinking.

Problem solving on the computer, i.e. programming, has been more frequently used at secondary school levels - usually in mathematics courses (Dennis, 1979). Like simulations and to some extent computer games, the major benefit for reading improvement is practice in higher level thought processes such as analyzing problems, dealing with abstract concepts, and logical thinking.

Computer managed instruction (CMI) is another important aspect of computer-assisted instruction. In CMI the computer accumulates information about how well individuals or groups of students are mastering the program objectives. It keeps track of which students are ready for specific instruction, schedules it, and announces it to the people involved. It can direct students to specific parts of the curriculum and even control the use of other

educational materials in the classroom, all the while keeping the teacher and other instructional personnel informed about the entire educational picture (Dennis, 1979; Mason & Blanchard, 1979).

Other ways in which the computer can contribute to the improvement of reading include determining the readability level of student reading material, constructing cloze exercises, information retrieval, word processing -especially suited to the language experience method of teaching reading, and as an aid to research to determine effective approaches to reading instruction (Wells, 1980). Finally, by examining the steps through which the computer must go in order to comprehend meanings, we may get more insight into what the reading comprehension process actually entails (Thompson, 1980).

Problems in Developing Reading Software

Compared to the rapid influx of microcomputers into schools the production of quality instructional programs for use in them has been extremely slow. Software producers face several problems in developing good programs. To begin with, it is extremely expensive; one instructional hour may cost up to $10,000 to produce. Secondly, because of the recent development of the microcomputer, extensive training of production staffs has been necessary. Thirdly, publishers have been reluctant to commit their companies to the large scale production of microcomputer educational programs until they were convinced that the demand for them was going to increase. Finally, and most troublesome, is the incompatibility problem. Programs produced for one microcomputer may not be useable on another brand or even another model made by the same company, which prevents universal marketing. Even though the BASIC language is commonly used for microcomputer programs, small variations in its use or "dialects" can cause programs not to run on different machines. The obvious solution to this problem is the development of uniform components by manufacturers of microcomputers, and the development and acceptance of a universal computer language.

Another less likely solution would be for all school systems to buy the same microcomputer. This

is done in France and England, but the United States prefers to leave such decisions to the individual states, a few of which have made statewide microcomputer choices (Tinker, 1980; Gras, 1981). The incompatibility problem remains an important barrier to the commercial production of quality instructional software, and microcomputer purchasers need to be aware of this limitation and consider the software available before deciding on a particular model.

Conclusion

The shortage of good reading software is the major barrier to the implementation of microcomputer based reading instruction on a large scale. As this problem is solved and the microcomputer becomes an increasingly important component of reading instruction, administrators and teachers should be planning for effective ways to make optimum use of this new tool. Consideration must be given to the following questions:

1) Which aspects of reading instruction are best suited to delivery via microcomputer, and which are best left to the teacher?
2) How should CAI in reading be scheduled for maximum benefit to the learner?
3) What criteria should be used to select software?
4) How will the effects of reading CAI be monitored?
5) How will necessary program modifications be accomplished?

In years to come the children who are now in schools may come to be regarded as the computer generation. They will be the first group of students for whom computer assisted instruction has been educationally significant on a large scale. It is difficult for us in the vanguard of this microcomputer revolution to foresee the full potential of the computer as an aid to reading instruction. If Glasser is right and the microcomputer can eliminate most of the reading

failure that students are now experiencing, then it behooves us all as reading educators to give our full attention to the goal of seeing that the microcomputer potential in reading is realized.

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USING CLOSED CAPTIONED TELEVISION IN THE CLASSROOM

Bob Adler
University of Maryland

Kevin is a typical poor reader whose inefficient word recognition hinders his reading growth. Kevin's problem was diagnosed early, and he has received extensive training in recognizing words. His training has involved practice in all types of word recognition techniques such as the use of phonics, structural analysis, and context clues. However, his word recognition ability has not improved substantially. What Kevin needs is not an approach which emphasizes increased performance in individual word recognition techniques but one which promotes his integrated use of these techniques.

Integration is the coordination of mental activities so they become part of an efficient system (Werner, 1957; Werner & Kaplan, 1967). Integration into a system results in qualitative changes in an individual's ability (Powers, 1980). These changes are like the "aha" experience--everything falls into its proper place. Integration is necessary when performing complex mental activities and is considered necessary to skilled reading (Burns, Roe & Ross, 1984; Downing, 1982).

This paper will discuss an intervention that enhances the ability of poor readers to use word recognition techniques in an integrated manner. The intervention is unique in three ways. First, no direct teacher intervention is required--students learn to integrate on their own. Thus, the intervention is ideally suited to the classroom since it does not burden the teacher. Second, the intervention is also highly interesting and motivating since students learn to integrate their word recognition techniques by watching television. Finally, a test of the intervention showed that it is highly effective with poor readers. The remainder of this article discusses the theory

behind the intervention, the intervention itself, results of a test of the intervention, and provides a source for further information about this type of intervention.

Theory Guiding the Intervention

In the introduction it was suggested that Kevin, our hypothetical poor reader, may not need more instruction in any particular word recognition technique but that he might need instruction in applying all his techniques in an integrated manner. What is the reason for this decision?

Barron (1981) reviewed over 140 studies which focused on young readers' use of phonics and structural analysis when recognizing words. Barron's review indicated that students mastered the use of phonics and structural analysis by the time they were in second, third or fourth grade. Barron's findings further indicated that word recognition differences between readers beyond these grades were not caused by differences in ability to use word recognition techniques in isolation. Katz and Singer (1982) found that even first graders learned to use all types of word recognition techniques, even those they were not taught in school. Thus, by the time students are in second, third or fourth grade they have probably mastered, by themselves, the application of individual word recognition techniques.

Guthrie (1973) found that both good and poor readers were equally adept at using individual word recognition techniques. However, good readers were also able to integrate their individual techniques into a system while poor readers were not. Thus, the difference between good and poor readers was not in their mastery of individual word recognition techniques, but in their ability to integrate them.

Guthrie found that good readers had integrated by second grade. Katz and Singer (1982) stated that if convergence (integration) of a student's word recognition techniques does not occur by third or fourth grade then that student will become a poor a reader. Therefore poor readers in or beyond second grade will benefit from an intervention which helps

them integrate their word recognition techniques. How can the integration of word recognition techniques be accomplished?

Imagine that you are learning to ride a bicycle and know nothing about how to do it. You have never seen anyone ride a bike nor had bike riding explained to you. When you push on the pedals, not knowing anything about bike riding, you push down on both at the same time and end up falling down.

Now, imagine that you have seen someone ride a bike before and you know that you're supposed to make the pedals go around. This helps you learn to coordinate your muscles so that you quickly become an expert at pedaling the bike. In other words, knowing the product or end result of a task guides your learning and mastery of the task (Cole, 1981). Knowing the product is especially important when learning or mastering mental tasks such as word recognition because the product may be the only clue or guide that can be used to enhance performance (Gal'perin, 1969). Individuals trying to learn a mental task such as word recognition without a product to guide them must guess at what to do, and this is an inefficient way to learn (Gal'perin, 1969).

Integration is closely related to the product of a task. Integration is the coordination of mental activities into a system for achieving the product of a task (Holmes, 1966). In other words, the product of integration is the product of the task. This allows an individual to use the product of a task as a guide for learning integration. Poor readers may therefore use the product of word recognition as a guide for learning the integration of word recognition techniques.

The product of word recognition is meaning (Wilson, 1981). Therefore, to improve integration poor readers need to know the meaning of a word while they are trying to recognize it; this allows them to guide their integration.

Harris and Sipay (1979) recommended the recognition of words in context as a way to promote integration of word recognition techniques. This

allows readers to use meaning from context to guide integration. Yet, poor readers have difficulty using context because they don't recognize enough of the words to get the meaning they need (Dechant, 1981). What poor readers require is another way to get the meaning they need for learning integration. Television may allow this.

Television uses visual and sound images which are combined in unique ways (Rice & Wartella, 1981). This unique combination allows elementary aged students to get meaning from television more efficiently than they do when just listening (Calvert, Huston, Watkins & Wright, 1982). Listening, however, is a more efficient way for elementary aged students to get meaning than is reading (Sticht & James, 1984). Elementary aged students are therefore more efficient at getting meaning from television than from reading. Thus, since television is an efficient way to get meaning, allowing poor readers to use television to get meaning might allow them to guide the integration of their word recognition techniques.

Improving integration through conventional television may be difficult. To enhance integration, students must have meaning available while recognizing words. Therefore they must be able to watch television and recognize words at the same time. It is difficult for students to alternate the watching of television with looking at a piece of paper on which the words are printed. However, a particular type of television, closed captioned television, presents the words being said on the television at the bottom of the television screen. The use of closed captioned television makes it easy for students to watch television for meaning while recognizing words at the same time. This, as stated previously, allows poor readers to integrate their word recognition techniques.

Many popular programs are broadcast with closed captions. These captions can be easily accessed on any television through the use of a closed captioned converter. A closed captioned converter also allows closed captioned programs to be videotaped and shown without a converter.

Description of a Closed Captioned Television Intervention

This particular intervention has two parts. During the first part, students watched (with audio) a closed captioned videotape of one of their favorite television programs. After viewing the show, the students then read a printed copy of the captions while the show is repeated. The first viewing allows students to use television meaning to guide their learning of integration. The second viewing allows students to strengthen their integration so they are able to integrate without the aid of television (Corno & Mandinace, 1983).

A Test of the Closed Captioned Intervention

The previously described intervention was tested with third and fourth grade poor readers. They were from a school where over 70% of the students participated in a free lunch program and where none of the third or fourth graders were reading above grade level. The 36 poorest word recognizers in the third and fourth grades were selected for the test. These 36 students were then divided into two groups. One group experienced a closed captioned television intervention while the other group learned integration through recognizing words in context. Using these two groups allowed a comparison of closed-captioned learning to the learning which results from a method currently recommended by reading authorities (i.e. learning through context clues). To assure a fair comparison, both groups were exposed to the same words.

All of the students were tested to see how many words they learned. The poor readers in the closed captioned group learned an average of five words while the reading in context group learned none. The closed captioned group also remembered all the words they had learned when tested a day later! Both of these results were statistically significant ($p.<.05$). These results are especially encouraging because the closed captioned group had watched the television for less than two minutes. Thus, using closed captioned television is an effective way to enhance the word recognition of poor readers.

The closed captioned television intervention used in this study was highly effective at improving poor readers' word recognition. Although the closed captioned television intervention requires a video recorder and a closed captioned converter, most schools have a video recorder while a closed captioned converter is easily within a school's or reading specialist's budget. With a converter, closed captioned programs may be pre-recorded or shown live. They may also be shown simultaneously in many classrooms by using a school's television distribution system. Thus, closed captioned television is ideal for individualized as well as mainstream reading instruction.

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IMAGERY TRAINING AND THE READING COMPREHENSION OF BELOW AVERAGE READERS

Patricia S. Koskinen
University of Maryland

Cloria A. Strickling
Prince George's County
Public Schools, Maryland

Recently there has been considerable interest in the use of induced mental imagery as a strategy for enhancing reading comprehension. Research results with prose indicate that brief imagery instructions facilitate recall for adults, high school students (Anderson & Kulhavy, 1972; Steingart & Glock, 1979) and average and above-average readers in grades three through six (Rasco, Tennyson, & Boutwell, 1975; Pressley, 1976; Levin, Guttmann & McCabe, 1977; Linden & Wittrock, 1981).

There is limited and conflicting information, however, as to the type of imagery instruction or the extent of training needed for below-average comprehenders to derive benefits from the use of mental imagery when reading connected discourse. Levin (1973) suggests that brief imagery instructions are not effective with less able readers who have below-average vocabulary skills. Gambrell and Koskinen (1982) also found that brief instructions did not facilitate the comprehension of below-average readers. However, Pressley (1976) found below-average readers' recall was improved when a short 20 minute training session was given in the use of mental imagery. While there were significant differences between treatments in favor of imagery training, these differences were small and accounted for only 6% of the variance (Pressley, 1977). Koskinen & Gambrell (1980), using training procedures similar to Pressley's, did not find an imagery facilitation effect with their sample of sixth grade below-average readers. An extensive six week training program designed by Miccinati (1982), also did not find imagery training effective in improving comprehension.

Because these research results with below-average readers are inconsistent and since induced imagery has the potential to increase the functional capacity of working memory as shown by research with proficient readers, this area deserved further exploration. One specific need was to determine the conditions or type of training which enables below-average readers to use imagery effectively when reading connected discourse. The major purpose of this study, therefore, was to investigate the effectiveness of imagery instructions used with different types of training in enhancing the reading comprehension of below-average readers. A further purpose was to explore students' metacognitive awareness of their uses of mental imagery when reading prose.

Method

Subjects

Thirty-seven sixth grade below-average readers enrolled in six suburban Maryland public schools served as subjects in this study. Criteria met by all subjects were: (1) reading comprehension scores between 3.5 and 5.5 grade level on the Iowa tests of Basic Skills, (2) Cognitive Abilities Test scores within one standard deviation above or below the mean, and (3) teacher verification that subjects were below-average readers and on at least a third grade reading level.

Materials

The materials for the two conditions, mental imagery training and reading emphasis training, included: (1) pen and ink drawings of which four were separate pictures and four were two-picture sequences; (2) four short paragraphs (each approximately 45 words in length) and two brief stories (each approximately 150 words in length), one with eight short-answer questions related to the story. In addition to the above materials, the reading emphasis training included four short-answer questions for each of the paragraphs and eight questions related to the second brief story.

The test story was expository prose, 227 words in length, and written at the 3.5 grade level as determined by the Fry Readability Formula (1977). A set of ten cued recall textually explicit and textually implicit questions were constructed for the test story. An imagery interview developed by Gambrell, Koskinen and Cole (1981) was used to determine students' awareness of their imaging.

Procedures

Subjects were randomly assigned by sex to one of two treatment conditions, mental imagery or reading emphasis. Subjects were met for approximately 30 minutes in small groups (two to six students) for two training sessions and individually for a 25 minutes testing session. These sessions were held once a week for three consecutive weeks.

Imagery Training. Subjects in the first session were encouraged to make complete images and given opportunities to image from picture descriptions, when listening and when reading stories. In the picture describing/imaging activity, each pair of students was presented with a pen and ink drawing. One student was told to describe the picture while the other was instructed to listen and make mental images. The student who was imaging was then asked to look at the actual picture and tell how the images made were similar or different from the ink drawing. The experimenter pointed out major elements of the picture if they were not mentioned. Students were then presented with a second individual drawing followed by two different sets of related picture sequences. The same picture description procedures were employed for these drawings and students alternated the role of describer.

In the listening/imaging activity, pairs of students each read a short paragraph to themselves and then aloud to a partner. When listening to their partner's paragraph, students were told to make pictures in their heads to help them remember. After each paragraph reading the students discussed the images they made. These paired activities were followed by an individual reading/imaging activity where each student was given a short story to read

silently and again instructed to image. After the silent reading, the experimenter and students discussed the events of the story in the order in which they happened, noting the images they made and how they changed with new information.

The second training session was identical to the first except new pictures and prose selections were used and students were given questions related to the short story. Students individually wrote their answers and then as a group discussed how the answers related to the images they made.

Reading Emphasis Training. Subjects in the reading emphasis condition focused on gaining information from text while using the same pictures and prose passages as those in the imagery condition and following a parallel format. In the first session, pairs of students worked together generating stories about individual and then sets of pictures, alternating the starting and finishing of the stories. They then selected their favorite story to tell the group.

Next, students took turns reading a short paragraph, first to themselves and then to a partner. To focus on reading text for information, students were told to read or listen carefully because they would answer questions about the paragraph. After the reading, students worked together answering questions and going back to the story to verify their answers. Each student then read a story individually, answered questions, and participated in a group discussion which involved verifying answers to their questions. The second training session followed the same format as the first, using new pictures and new prose selections.

Test Session. During the testing session all students were told they would be reading a story silently and then discussing it. They were given instructions to make pictures in their heads to help them remember. The amount of time each student took to read the test story was recorded. Immediately after reading, subjects were interviewed about their use of imagery. Those students who reported that they had formed mental images were asked to tell whether they had made "a lot" "some" or "few" images

and were also asked to rate the clarity of their mental pictures on a five point Likert scale ranging from "very clear" to "unclear." Their descriptions of mental pictures were then tape-recorded. After the interview, each subject was asked to retell the story and include everything that could be remembered about the story. This retelling was tape-recorded. The students then responded to a 10 item cued recall test.

Results

The test story was divided into propositions of three levels of importance using an adaption of Meyer's (1975) procedures. Subjects free recall responses were transcribed and these protocols were then scored by two independent raters (interrater reliability .97). Cued recall responses were scored for: (1) number of correctly stated details and (2) presence of accurate major idea(s). Data were analyzed by using a two way analysis of variance. Results of the analysis revealed no significant main effect for treatment or sex on cued or free recall of Level 1 or Level 3 propositions. There was, however, a significant main effect for treatment on free recall of Level 2 propositions as shown in Table 1. The reading emphasis condition did recall significantly more supporting details (Level 2 propositions) than the imagery condition.

TABLE 1

MEANS AND STANDARD DEVIATIONS ON FREE RECALL SCORES FOR PROPOSITIONS LEVEL 1 (HIGHEST), LEVEL 2, AND LEVEL 3 (LOWEST)

Propositions	Imagery Training		Reading Emphasis Training	
	Males N=8	Females N=10	Males N=11	Females N=8
Level 1				
M	10.75	10.80	13.00	12.38
SD	4.10	2.39	4.67	1.92
Level 2 *				
M	4.00	4.00	6.09	5.50
SD	2.07	1.25	3.05	2.20
Level 3				
M	.62	.20	.45	.50
SD	.74	.42	.69	.76

* Significant at the .05 level

In the follow up imagery interview 94% of the students in the imagery condition and 84% in the reading emphasis condition reported they made images about the test story. A chi square analysis revealed no significant difference between conditions on the number of students who imaged or on the clarity or amount of imaging.

Discussion

This study was designed to determine specific conditions under which imagery instructions are effective in enhancing below average readers' comprehension of connected discourse. Imagery instructions were used under two conditions: with students who received training in image making from prose and with students who focused on gaining information from text with the aid of adjunct questions. While the results reveal no difference between the two experimental conditions on cued recall, the difference on one level of propositions in favor of the reading emphasis condition is

particularly interesting and requires further study.

One speculation about these results is that because the task in the reading emphasis condition was specific in nature, students were able to use imagery instructions to facilitate the processing of information. The reading emphasis condition focused on gaining information from text by first having students generate stories by attending to picture details. They were then guided to look for information by engaging in reading, question answering and answer verification activities. When reading the test story, the combination of the suggestion to image and the mind set of purposely reading for information, which had been previously practiced, may have enhanced the students' ability to organize ideas and recall text related details.

Another hypothesis related to the results of this study is that the reading emphasis procedures are more effective than the general imaging procedures in improving comprehension, regardless of whether or not imagery instructions are used. It should be noted, however, that the reading emphasis procedures were specifically selected because the positive impact of adjunct questions on reading comprehension is well documented by research (Anderson & Biddle, 1975; Pearson & Johnson, 1978) and are currently used in classroom reading activities. There is a need in imagery research to compare imagery training with teaching procedures that are known to be successful. The control condition in the few imagery training studies that involve the reading of prose (Lesgold, McCormick & Golinkoff, 1975; Pressley, 1976; Koskinen & Gambrell, 1980; and Miccinati, 1982) do not provide this opportunity.

The idea that imagery instructions are particularly potent when used with specifically defined tasks is supported in the literature. Carefully documented positive results have been found for paired associate learning (Paivio & Yuille, 1967; Bender & Levin, 1976) vocabulary learning (Pressley, Levin & Miller, 1981, 1982) and in sight vocabulary training (Hargis & Gickling, 1978). In the area of prose learning, Gambrell (1982) has found imagery instructions increased the

number of text relevant predictions and facts recalled when students were asked to predict outcomes as they read. Reading connected discourse is a complex task and while just the suggestion to image may be sufficiently effective for proficient readers, those who are experiencing difficulty in reading may need a specifically defined setting for imagery instructions to facilitate learning.

To date the research on imagery training has focused more on forming complete images from prose than on combining imaging with specific reading comprehension activities. Training has focused on building images from a few to many elements in a sentence, moving to sentence combining and then to representation of a whole paragraph or brief story. The assumption in this training is that complete images will facilitate the organization of information. While this may be an important factor which enables readers to use imagery successfully, less skilled readers who are imaging when reading extended amounts of prose may have many, but unrelated, images. Instead of being asked only to image when reading, these readers may need to practice imaging when doing specific reading tasks such as predicting outcomes, answering questions or generating major ideas. Examining this area of training in future research might lead to a better understanding of how to enable below average readers to use imagery effectively when reading connected discourse.

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THE READING WHEEL:
RESPONSE CUES FOR COMPREHENSION

Frank Lyman, Jr.
Howard County Teacher
Education Center of the
University of Maryland

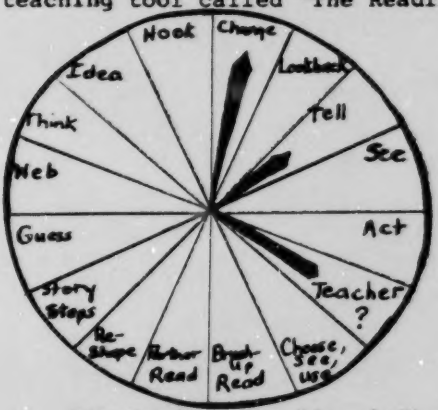
"Why did the man say he wanted to go home?" "What was the mother's name?" "Were you ever homesick?" "What do you think will happen to the man's son?" Questions, questions, questions. All reading teachers ask them. Some are masters at varying the types of questions; others concentrate on recall. If you were to select randomly 100 reading groups to observe, the reading comprehension segment of the lesson would consist in almost every case of teacher questions designed to elicit specific responses. The quality of the lessons would range from an electric interaction to a humdrum routine, but the basic scenario would be the same-questions and individual students answering.

Now shift your attention to university undergraduate or graduate reading methods courses. In most cases the instructors would be presenting questioning strategies as one of the comprehension modes to be employed in a reading lesson. They would include many other learning strategies as valid learner response modes. Retelling, recalling and connecting to prior knowledge, visualizing, student-generated questions, repeated reading, role playing, webbing, looking back to locate information, and predicting would be among these strategies. The field-testing of these response modes and subsequent research is done by classroom teachers and former classroom teachers.

If a variety of learning response modes, all amply field-tested and under-girded by research, are presented at the university level to teachers and by former teachers, and if many of these modes were discovered in classrooms, why are they rarely to be

found in practice in the classroom? Surely this is not a theory and practice gap; it is rather a practice and practice gap. These are learning strategies generated in teaching practice, presented as practical approaches to facilitating reading comprehension to practicing or soon-to-be practicing teachers. Why, then, are they rarely in practice?

The central cause of this conundrum may not be among the usual ones given. The usual explanations for the prevalence of teaching patterns which are below the state of the art fall within at least three major categories. These are: the inadequate education of teachers, the debilitating environment in the schools, and the shrinking talent pool of those choosing to teach. Perhaps all these factors are impacting negatively on the instruction for reading comprehension, but what if there were a hidden cause, which being more amenable to removal than the others, is the key to bringing about congruency between what is possible and what teachers do? What if this hidden cause is that teachers don't teach up to what is known or even up to what they themselves know because in the minute-to-minute hustle and bustle of the classroom they cannot remember what to do? It is this possibility that provides theoretical support for using the teaching tool called "The Reading Wheel."



THE READING WHEEL

*Labled for Primary Grades

The Reading Wheel's indicator is set to tell, the mode which for the primary children means to retell the story to a partner. The children are

doing this while the teacher listens. Before this and before they read the fairy tale in the basal reader, the Reading Wheel indicator had been on change, or shift, a mode which signals teacher and children to bring forth prior knowledge about fairy tales. After the schema shift discussion one indicator was set on see, or picture, which means to the children that they should visualize the fairy tale as they read it. The indicator might just as appropriately have been set on act, or role play, which tells them to pretend they are one of the characters as they read silently. A second indicator, of a different size and/or color was set on teacher, or question, which means that when some children finish the silent reading before others they should make up questions about the story and be prepared to ask others to answer the questions.

Following the silent reading and retelling of the tale in pairs, the teacher places the indicator on teacher or question and allows the children to play teacher and ask each other questions. The questions are asked, think time is given, hands are raised and individuals answer.

The above scenario is just one of innumerable possibilities inherent in the cueing system known as "The Reading Wheel." In essence, the teacher and children have cued before them a list of what Linden and Wittrock (1981) might call generative learning strategies, modes which allow the learners to generate a personal response to the text. The children learn a meta-cognitive approach to reading in that they understand and practice the strategies which help them remember and connect.

The following list of response modes, or generative learning strategies, is not necessarily complete, nor are the labels necessarily the most apt. There are two labels listed for each mode, one being for primary children and one for intermediate. The author welcomes new ideas for modes or labels as well as different designs for the Wheel. In no particular order, the labels and their explanations are as follows:

Primary Intermediate

1. Change or Shift - Shifting of attention to prior knowledge about a topic; warm up; schema shift; mind set.

2. Lookback or Locate - Searching for information; finding a passage or idea.

3. Tell or Retell - Recapitulating the story or scene, usually done in partners.

4. See or Picture - Visualizing a story or scene as an observer or as a character in the story.

5. Act or Roleplay - Internal or external acting out of the story or scene.

6. Teacher or Question - Generating questions about the story, sometimes purposely making up questions of different types.

7. Choose, See, Use or Choose, Look Use - Picking a word from the story, visualizing a scene or context, and making up a sentence to describe the image.

8. Brushup Read or repeated Reading - Repeating the reading of a passage to a partner until the oral reading is polished or improved.

9. Partner Read or Pair Read - Reading orally with a partner, using various means of taking turns.

10. Reshape or Recast - Changing parts of the story; telling the story from another viewpoint.

11. Story Steps or Skeleton - Taking the basic story plot and making up another story from it; plot design.

12. Guess or Predict - Predicting a future event or the ending of the story.

13. Web or Link - Making a diagram or cognitive map of ideas and examples in the story.

14. Think or React - Responding at different levels of thought to events, ideas, or characters. These thinking types may be cued in a separate wheel or in this one. some of the possibilities are analogy, cause and effect, difference (contrast), idea to example, example to idea, and evaluate (judge right or wrong, good or bad). These cues are also used as a metacognitive device for students to generate questions.

15. Idea or Theme - Abstracting a central idea from a scene or story. Not to be confused with the main idea. There is no one main idea.

16. Hook or Connect - Making a personal analogy, connecting one's own experience to the story.

17. Bones or Summary - Telling the key events of the story; summarizing.

The Reading Wheel is the category of what Nathaniel Gage (1974) calls "tools of the trade" - tangible teaching/learning devices which are the material embodiment of theoretically valid teaching/learning ideas (Gage, 1974. p. 201). Gage (1974) maintains that teachers need such tools "... with which to adapt their behavior extemporaneously to the minute-by-minute variations in classroom topics" (p. 202). The value of the Reading Wheel

and other cues which could be used in concert with it* is that teachers and students can recall the most appropriate modes of response at the crucial moment. Furthermore, from repeated use of the wheel teachers and students would learn deeply how it is that people learn, giving the wheel both short and long term value. The question for local teachers and teacher educators is: "Were the Reading Wheel in place in Maryland classrooms, would instruction for reading comprehension be more representative of the state of the art?" If so, the gap having been narrowed between what is known and what is done, Maryland teachers will have made a contribution to the solution of a major problem in reading instruction.

* On another wheel other cues could be placed such as story elements - setting, character, problem relationship, scene, etc.

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QUESTION-ANSWER RELATIONSHIPS: A PRACTICAL STRATEGY FOR ASSISTING STUDENTS TO ANSWER COMPREHENSION QUESTIONS

Therese F. Smith
University of Maryland

Doris Kuehnle
Baltimore County Public Schools, Maryland

Questioning is a major component of reading instruction, and is viewed as a primary means of comprehension assessment (Raphael & McKinney, 1983); therefore, it is essential that educators determine how students can learn to accurately respond to questions. Questions need to be analyzed by students before they are able to respond accurately, and to do this, students must be concerned with attending to both the question and the potential sources for the answer. Students can rely upon two primary sources when answering questions: their knowledge base or the text.

According to Raphael and Pearson (1982), the literature on questioning suggests: 1) several categories of questioning exist and each requires a different cognitive strategy for locating the appropriate answers; 2) the majority of questions in schools are either text-based or literal; and, 3) questions do enhance learning from and memory for text. For these reasons, it seems only appropriate and necessary that students be instructed in specific questioning strategies, such as Raphael's (1982a) question-answering relationships (QAR). A rationale for QAR instruction in school is provided by Raphael, Wonnacott, and Pearson (1983) when they describe QARs as being responsive to both "theoretical concepts and to the exigencies of classroom practice" (p. 2).

Raphael's (1982a) work is based on the Pearson and Johnson (1978) question taxonomy, which suggests

that a three-way relationship among the question, the text and the reader's prior knowledge exists. There are three types of questions, as defined by Raphael (1982a):

> Text explicit - one in which the words used to derive the question and the ones used to form an answer are located within a single sentence.
>
> Text implicit - one which has the response in the text, but ... the words used to form the answer range across sentences, paragraphs, or pages.
>
> Script implicit - one in which students would find the information appropriate for the response only in their knowledge base (p. 8-9).

The mnemonics Raphael (1982a) employs to describe the three types of questions are Right There (text explicit QAR), Think and Search (text implicit QAR) and On My Own (script implicit QAR).

Four underlying principles formed the basis of Raphael's (1982b) QAR program: 1) immediate feedback during instruction is crucial; 2) in the beginning of instruction the text passages are short, but get increasingly longer; 3) students gradually move from group instruction to independent activities; and 4) students are required, initially, to recognize an appropriate response, but as instruction progresses, they must move to the more complex task of making appropriate responses too. The instruction is based upon these principles; a complete discussion and materials for each session appear in Raphael (1982a).

The QAR program is very practical and could be easily implemented into any reading program; it provides a systematic means for instruction in question-answering for students. QAR instruction makes "explicit an activity that remains implicit, and sometimes undiscovered, for many students"

(Raphael, 1982; p. 18). The performance level for students does increase as a result of QAR instruction; therefore, several groups of students in the 1984 University of Maryland summer reading clinic received direct QAR instruction, and a discussion of one group's instruction follows.

Method

Subjects

The students (3 girls and 7 boys) ranged in age from 9.2 to 14.2 and were in the fourth to ninth grades. Results of the Detroit Tests of Learning Aptitude (Baker & Leland, 1967) revealed a range in the students' mental ages from 9.1 to 15.9. According to the Botel Word Recognition Test (Botel, 1978) and the Spache Diagnostic Reading Scales (Spache, 1981) the students were all reading at or above grade level, and were considered to be proficient in basic decoding skills but in need of comprehension assistance.

Procedures

The students were trained in the use of the QAR strategy using Raphael's (1982a) instructional sequence. After six, thirty minute sessions, the students were given a short passage followed by six comprehension questions. Their task was to identify the questions by QAR type and to provide appropriate answers to the questions. For this discussion, student responses were examined according to three categories: boys vs. girls; older vs. younger; and, higher vs. lower readers.

Results

When comparing boys and girls, the boys were more likely to have difficulty identifying the correct QAR. Think and Search questions were the most difficult to identify and were, for the most part, confused with Right There type questions. Though the boys could usually correctly identify On My Own type questions, they had problems providing appropriate answers to the questions. Overall, the girls performed better than the boys.

The differentiation between older (those 11.0 to 14.2 years of age) and younger (those 9.2 to 10.10) years of age was arbitrarily determined. When comparing these two groups, the older students generally performed better than the younger students. Again, there was confusion between the Think and Search questions and Right There questions with the younger students experiencing the most difficulty. The older group accurately identified the On My Own questions and provided appropriate answers. The younger readers could usually identify On My Own questions but had problems providing appropriate answers.

Students whose test scores were more than one level above their grade placement were identified as higher readers. Those reading less than a year above their grade placement were identified as lower readers. Generally, both groups were able to identify Right There questions. Higher readers had more difficulty with Think and Search questions than did the lower readers. Both groups had some problems providing appropriate answers to On My Own questions.

Generally, the girls and the older students were better able to identify the correct QAR and provide appropriate answers to questions.

All of the students answered the Right There and Think and Search questions correctly, though they may have misidentified the QAR. The boys, younger and higher readers had the most difficulty with Think and Search questions. Since all of the students answered the Think and Search questions correctly, it could be that the distinction between the Right There and Think and Search may not be the most helpful. It may not be necessary to make a distinction between Right There and Think and Search at all. They could be combined in some way as being "in the text."

If Right There and Think and Search questions had been grouped together, there would have been no errors in the determination that the answer was somewhere in the text. The only QAR error would have been an On My Own misidentified as a Right There. The bulk of errors would then have been in

providing appropriate answers to On My Own questions, especially by the younger, lower and higher boys.

Discussion

In summary, the ten students were generally able to identify whether the answer was somewhere in the text (Right There or Think and Search) or On My Own; however, both lower and higher readers who were younger boys indicated some need for help in making inferences to answer On My Own questions.

Several activities were developed by clinicians to reinforce the use of the QAR strategy, two of which will be described. The first, "What's Your IQ-AR?" used story cards and answer cards (see example). In order to complete this activity, the students worked in pairs or teams. Each team read the story, identified the QAR type, then provided an answer. The teams compared their answers and assigned points: five points were earned for each correct identification of the QAR, and five points were earned for each appropriate answer. The team earning the most points won.

Example

Story Card

Kevin stood at home plate and held the bat high. He hit the ball as hard as he could. The crowd cheered.

1. Who hit the ball?
2. Where did Kevin stand?
3. Why did the crowd cheer?
4. What game was Kevin playing?
5. What was Kevin holding?

Answer Card

1. Think and Search. Kevin.
2. Right There. At home plate.
3. On My Own. Kevin hit a home run or he drove in a run or he got on base.
4. On My Own. Baseball.
5. Right There. A bat.

The second activity, "Color Coding QAR," required text passages, questions for each passage (representing the three QAR types) and strips of colored paper each representing one of the three QAR types. For example Right There would be represented by yellow; Think and Search by green; and, On My Own by red. First, each student received a strip of paper of each color. Then the passage was read, either orally or silently, by the students. As each question was read aloud, the students, as a group, held up the appropriate colored strip to identify the QAR type. (A chart of the colors associated with each QAR may be hung in a prominent place so students can refer to it easily.) This Every-Pupil-Response type activity allows the teacer to determine, at a glance, how well each student has understood the QAR concept.

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FOOTNOTE

The authors wish to acknowledge LaVerne Smith for the idea "Color Coding QAR" which she submitted during the 1984 University of Maryland summer reading clinic.

THE USE OF SIGNING AS A REINFORCEMENT OF SIGHT VOCABULARY IN THE PRIMARY GRADES

Robert M. Wilson
University of Maryland

Judith P. Hoyer
Prince Georges County
Public Schools, Maryland

Multi-sensory techniques have long been advocated for instruction with children who have difficulty learning and retaining sight words (Fernald, 1943). Traditionally, those techniques involved some type of tracing of letters and words. Recently, interest has been generated in the use of signing as a multi-sensory technique for reinforcing sight vocabulary (Greenberg, 1981).

Most children are introduced to sight words in a sound-symbol matching activity. Signing adds the dimension of meaning before sounding. The children look at the word, make the sign, and then pronounce the word. Since many signs are iconic, they are easily learned and retained. By emphasizing meaning before pronunciation, the process of learning sight vocabulary is changed. It is argued that such a change in process is helpful to some children who have difficulty learning and retaining sight vocabulary.

Recent informal pilot activities in West Virginia, Montgomery County, and St. Mary's County have produced encouraging results and prompted the Primary staff in Prince Georges County to mount the efforts reported in this paper.

Elementary principals in Prince George's county were introduced to the idea at two informal summer workshops. Those who expressed interest in participating in the project were invited, with their first and second grade teachers, to a large fall workshop. One or more teachers from 16 schools volunteered to participate in the project which was designed to answer the question: "Does the addition of the 'sign' for reading vocabulary assist students

with a history of poor vocabulary retention in retaining the new vocabulary?" For a variety of reasons, six schools did not complete the data collection process. This left a final total of ten schools completing the project.

Each teacher was asked to collect data on one student over a fourteen-week period. Teachers easily identified one child who met the selection criteria of having a history of difficulty with vocabulary retention. In fact, most of them identified several such children and involved them in the signing instruction, but they collected data on only one child.

For the first four weeks of the study, teachers used the traditional basal approach to reading, using no signing. They then taught six weeks using the signing intervention. This intervention was quite simple and easily executed by the teachers. It involved:

1. Present a word to the children.

2. Show the sign for the word while pronouncing it.

3. Repeat several times. While repeating the activity, have the children sign the word while saying it.

4. Review words learned each day for one week using the signs each time.

5. Evaluate the percentage of words retained on Monday of the next week.

The teachers then returned to traditional instruction for two weeks followed by a return to signing for two weeks. A test of the retention of a selection of ten words from traditional instruction and ten words from signing instruction was then conducted at the end of the 14 weeks. This constituted retention over-time.

Each teacher was supplied a Comprehensive Signed English (Bornstein, 1983) and Sign Language Fun (Bove, 1980). These two sources provided

instructions for the signs needed in this project. The design for data collection was in the form of single case experiments (N = 1). N = 1 studies allow for the collection of data with multiple collection points. It shows variability or stability in performance over time (Kazdin, 1982). N = 1 experiments are recognized as true experimental designs when used ABAB. (A stands for baseline and B for intervention.) In this study, we used ABAB-AB. The third AB was the collection of data from previous A and B selected words. N = 1 studies suffer from threats to external validity. Kazdin suggests the use of replications to reduce that threat. In this case, we replicated one single case experiment nine times.

The findings are presented in the following ten tables. Visual analysis for educational significance is highly favorable for the signing intervention with Subjects 1, 2, 3, 4, 8 and 10. Subjects 5, 6, 7 and 9 scored high in baseline leaving little room for improvement. In all ten cases, signing was superior when measured over time. (See 15 A and 15 B). When combining the subjects' score for retention using traditional instruction, 69% of words were retained while for signing instruction 93% of the words were retained. The educational significance of such retention was obvious.

Tables 1 through 10 illustrate the total number of words attempted during each cluster of weeks and the percent of words learned by each of the ten subjects for each method of introduction.

Table 1. Subject One.

N Words Attempted	20	30	10	10	30	40
Words Learned	55%	83%	60%	100%	57%	88%
Week	1-4* A	5-10** B	11-12* A	13-14** B	15A* A over time	15B** B over time

Student Attitude Toward A: Good
Student Attitude Toward B: Fair

Table 2. Subject Two.

N Words Attempted	38	45	20	20	10	10
Words Learned	32%	89%	80%	90%	80%	90%
Week	1-4* A	5-10** B	11-12* A	13-14** B	15A* A over time	15B** B over time

Student Attitude Toward A: Good
Student Attitude Toward B: Good

Table 3. Subject Three.

N Words Attempted	20	30	10	10	30	40
Words Learned	45%	97%	60%	100%	50%	98%
Week	1-4* A	5-10** B	11-12* A	13-14** B	15A* A over time	15B** B over time

Student Attitude Toward A: Good
Student Attitude Toward B: Fair

*Traditional
**Signing

Table 4.				Subject Four.		
N Words Attempted	20	30	10	10	30	40
Words Learned	30%	97%	70%	100%	43%	98%
Week	1-4* A	5-10** B	11-12* A	13-14** B	15A* A over time	15B** B over time
	Student Attitude Toward A				Good	
	Student Attitude Toward B				Fair	

Table 5.				Subject Five.		
N Words Attempted	16	34	15	16	10	10
Words Learned	81%	100%	100%	100%	80%	100%
Week	1-4* A	5-10** B	11-12* A	13-14** B	15A* A over time	15B** B over time
	Student Attitude Toward A				Good	
	Student Attitude Toward B				Good	

Table 6.				Subject Six.		
N Words Attempted	16	34	15	16	10	10
Words Learned	81%	97%	100%	100%	80%	90%
Week	1-4* A	5-10** B	11-12* A	13-14** B	15A* A over time	15B** B over time
	Student Attitude Toward A				Good	
	Student Attitude Toward B				Good	

*Traditional
**Signing

Table 7.				Subject Seven.		
N Words Attempted	16	32	15	16	10	10
Words Learned	75%	78%	93%	100%	70%	100%
Week	1-4* A	5-10** B	11-12* A	13-14** B	15A* A over time	15B** B over time
	Student Attitude Toward A				Fair	
	Student Attitude Toward B				Good	

Table 8.				Subject Eight.		
N Words Attempted	21	43	26	30	10	10
Words Learned	57%	98%	81%	73%	70%	80%
Week	1-4* A	5-10** B	11-12* A	13-14** B	15A* A over time	15B** B over time
	Student Attitude Toward A				Fair	
	Student Attitude Toward B				Good	

Table 9.				Subject Nine.		
N Words Attempted	21	43	26	30	10	10
Words Learned	76%	77%	100%	90%	80%	90%
Week	1-4* A	5-10** B	11-12* A	13-14** B	15A* A over time	15B** B over time
	Student Attitude Toward A				Poor	
	Student Attitude Toward B				Good	

*Traditional
**Signing

Table 10.				Subject Ten.		
N Words Attempted	21	43	26	30	10	10
Words Learned	81%	98%	92%	100%	80%	100%
Week	1-4* A	5-10** B	11-12* A	13-14** B	15A* A over time	15B** B over time
	Student Attitude Toward A				Fair	
	Student Attitude Toward B				Good	

*Traditional
**Signing

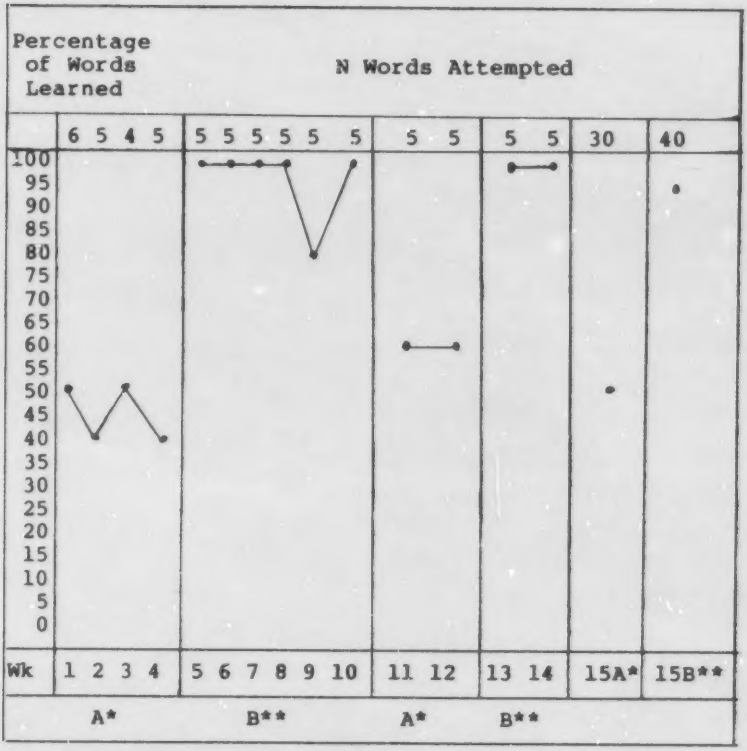
Although space does not permit the reproduction of all ten single case experiments, the entire data for one subject is shown in Figure #1.

SIGNING PROJECT

INDIVIDUAL DATA SHEET

Figure One

Graph 3.



A* Baseline - traditional
B** Intervention - Signing
Student Attitude Toward A Good
Student Attitude Toward B Fair

Discussion

The inclusion of signing in sight vocabulary lessons is an easily implemented technique for teachers. Signing is a motivational technique which offers students immediate success. Most children are fascinated with codes. Children, with a history of failure, often have their self-esteem elevated as they develop this new communication skill.

The use of signing strongly reinforces the concept of words conveying meaning. That concept appears to help certain children remember their sight words with greater ease. As stated at the outset, this technique is probably most useful for certain children who lack success in sight vocabulary retention. It has been noticed that when a word becomes easily recognized, the children no longer sign it.

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A COMPARISON OF POOR READERS' PREFERENCES OF PRE-READING MOTIVATIONAL ACTIVITIES AND TEACHER PRACTICES

Judy Ramoy Johnstone
Mount Saint Mary's College

Mary Pat Griffin
Mount Saint Mary's College

Research has indicated that poor readers are rarely given the opportunity to read in context; that is, their reading periods are often characterized by drilling skills in isolation (Allington, 1977). In order for poor readers to develop the concept of reading for pleasure, and to hopefully develop reading as a life-long habit, opportunities and activities must be provided for this purpose.

What can classroom teachers do to foster a positive attitude toward recreational reading? Alexander and Filler (1976) suggest that teachers create a reading environment in which a variety of activities are offered to stimulate and motivate the student. This suggestion might seem obvious to most readers until they read the startling results of a recent study. Mangieri and Corboy (1981) found that 89% of their teacher population could not name three or more activities which promote recreational reading and 91% could not name three children's books written in the past five years. Mangieri and Corboy advised teachers that they couldn't expect children to read on their own if teachers only talked about the importance of recreational reading. Instead, they must plan appropriate programs that expose children to recreational reading activities.

Purpose

The purpose of this study was two-fold: 1) to identify the pre-reading activities that are preferred by students in grades three through six who have been identified as poor readers; and 2) to

identify the pre-reading activities most frequently provided to these students by their classroom teachers. Pre-reading motivational activities are defined as activities that a teacher provides for students to arouse their interest and create a desire to read independently.

Methodology

The subjects were 131 children and 36 classroom teachers from 7 elementary schools in a rural school district. The students were identified as poor readers if they had English as their native language and scored in the third stanine or below on the reading comprehension subtest of either the Iowa Test of Basic Skills, the California Achievement Test, or the Stanford Achievement Test.

A modified survey, originally designed by Mary Jett-Simpson (1980) to measure students' attitudes toward selected pre- and post-reading activities was administered. The students were asked the question, "How do you feel about ...?" sixteen different pre-reading activities. Each of the items was read to the students so that the lack of reading skills would not affect their responses. The answer sheet contained 5 faces from which the students could choose to indicate their feelings toward an activity. Points were assigned to each face which ranged from 5 for the happiest face with a description of "great" to 1 for the saddest face with a description of "awful." A companion survey, which contained the same 16 items, was given to each teacher. In this case, the responses were scored by assigning 5 points to an activity that was very frequently provided (once a week) to 1 point for an activity that was never provided. All surveys were anonymous.

There were 16 pieces of data for each student and teacher. For each piece of data, a mean score was devised for each group in order that a comparison could be made to determine rank orders and differences between these groups.

Findings

When comparing the pre-reading activities, as Table 1 indicates, that were rank ordered by students and teachers, three of the activites "sustained silent reading," "teacher reads in an exciting voice," and "attend a book fair where you can buy books," were ranked in the top five by both groups. An unexpected finding was the large difference in the rankings by the two groups of "providing a special place in the classroom to read." The students ranked this item in the top five and the teachers ranked it in the bottom five. The mean scores for the student group and the teacher group were consistent in that the means for each of the top five pre-reading activities were 3.6 and above.

Of the five lowest ranked pre-reading activities, there were two activities, "bulletin board display of student names" and "teacher acts out" which overlapped. Interestingly, the item, "teacher tells about places in the book," which was ranked by the students in the bottom five, was ranked in the top five by the teachers. Upon closer inspection however, the activities rank ordered in the bottom five by students were still at a 3.0 level or higher. This indicated that even though those activities were ranked low, the students still thought they were "OK" in terms of preference. The activities rank ordered in the lowest five by teachers, however, had mean scores which indicated that they offered these activities less than occasionally (below 30). when comparing those activities ranked as the bottom five by students and teachers, there was a discrepancy between the students' preference for the pre-reading activities and their teachers' practice of them.

It is also interesting to note that the three additional activities were ranked the same or very closely. "Teacher tells about the book" was ranked 5.5 by the students and 6 by the teachers, "teacher reads a chapter daily" was ranked 9 by both groups, and "see the television show before reading the book" was ranked 11 by the students and 11.5 by the teachers.

Table 1

Mean Scores and Rank Orders of
Pre-Reading Activities

Student N = 131
Teacher N = 36

Item Description	Mean		Rank	
	S	T	S	T
Teacher reads in an exciting voice	4.260	4.333	1	2
Attend book fair	4.000	3.861	2	3
Special place to read	3.947	2.686	3	13
Sustained silent reading	3.844	4.417	4	1
Reading for a charity	3.656	3.235	5.5	8
Teacher tells about book	3.656	3.389	5.5	6
Meet the author	3.641	1.056	7.5	16
See movie before reading	3.641	2.917	7.5	11.5
Teacher reads a chapter daily	3.634	3.194	9	9
Join a book club	3.608	3.611	10	5
See TV show before reading	3.450	2.917	11	11.5
Bulletin board display of books read by each student	3.400	1.917	12	15
Go to library	3.389	3.278	13	7
Teacher tells about places in book	3.359	3.806	14	4
Teacher acts out scenes	3.252	2.500	15	14
Teacher tells about the author	3.008	3.000	16	10

Recommendations

It appears from the findings of this study that students identified as poor readers do have positive attitudes toward a variety of pre-reading activities. As teachers work to motivate these students to read for pleasure they might consider the following suggestions:

1. Continue to read aloud daily in an exciting voice since it was the activity most highly ranked by the students.

2. Continue to provide periods of sustained silent reading on a frequent basis.

3. Continue to tell students about books they can read on their own.

4. Provide opportunities for students to attend a book fair where they can purchase their own books.

5. Find information about students reading books to raise money for a charity.

6. Provide a special place in your classroom that is conducive to independent reading such as a book nook or reading corner. Furniture or book cases can be arranged to provide privacy from the rest of the room.

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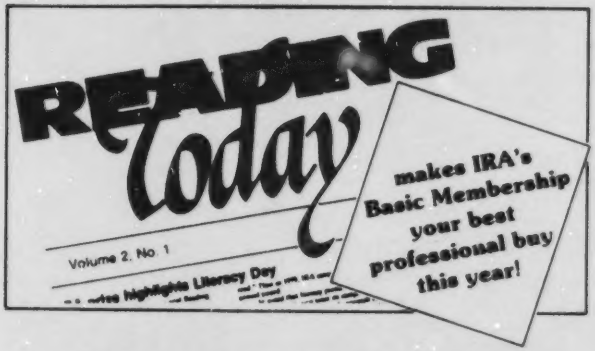

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DISCOVERING PICTURE BOOKS WITH INTERMEDIATE GRADE CHILDREN

Carol Sokoloski
University of Maryland

Mariam Jean Dreher
University of Maryland

Perhaps it is the short shelves, or the chubby five-year-old enjoying the antics of Curious George. Whatever the reason, the picture book corner of the public or elementary school library is often shunned by children over seven. Yet many students and teachers may not be aware that secluded among books for four to seven year olds are books more appropriate for eight to ten year olds. As Huck (1979) observed, many noteworthy picture books appropriate for older children never find their intended audience because they are mixed with picture books for younger children. Indeed, the subtleties of the stories, the complexities of the illustrations, and the many levels of meaning that occur when pictures and prose interact make picture books challenging for all ages. Consequently, we shall discuss why picture books should not be neglected with older children and cite examples of good books to start with.

There are at least three reasons for teachers of intermediate grade children to recognize the value of enriching their reading and language arts programs with picture books. First, older children should not miss them. Huck argued that "If children miss reading or hearing a book at the appropriate age for them, it is generally missed forever" (1965, p. 111). Second, incorporating these books into a literature program will help students develop picture literacy as well as augment their print literacy. Not only can children who use pictures books become "adults with informed and discriminating visual taste" (Lanes, 1971, p, 63) but the literary taste of intermediate-grade students can also be enhanced by appropriate books. Third, picture books are quite valuable in developing literary analysis skills. Maeroff

(1984), in reporting the growth of interest in children's literature, noted that teachers are beginning to recognize that even elementary school children can become involved in the analysis of stories they read. Certainly, there is much current interest in story structure and an awareness that intermediate-grade students already know the basic elements of this structure (Dreher and Singer, 1980). Picture books, because they are short yet rich and complex, allow teachers to introduce literary analysis skills on books of manageable lengths. Once students gain an understanding of a complex concept on books of such lengths, they can transfer their skills to evaluating the plot, character, theme, setting, and style of other books. In short, picture books can contribute to intermediate grade children's enjoyment of literature, can advance their picture and print literacy, and can be useful in helping them refine their understanding of literature.

Studying the Books of One Author

What are some of the picture books older children should not miss? We will discuss examples which demonstrate the wide-ranging possibilities picture books present. One approach teachers may take is to have students study several works by the same author. What themes does the author use? What is his or her style in illustrations and prose? Are there elements that seem the same in all the author's books? Short picture books make this task workable. A most suitable author is Chris Van Allsburg since his characters are usually intermediate grade age. Moreover, the reading levels of his works range from fourth to sixth grade. His themes, which involve separation from the adult world and the overlap of fantasy and reality, will also interest older children.

One appealing Van Allsburg book is Ben's Dream (1981), which tells the story of a boy who falls asleep studying for a geography test about the monuments of the world. His house pitches; the pictures show a topsy-turvy world where a vase leans on top of a table but does not fall. Ben moves into a sea of monuments. For twenty-one pages he floats by the Statue of Liberty, Big Ben, the Sphinx, the

Tower of Pisa, Mt. Rushmore, and more. Apparently Ben is merely dreaming. But strangely he wakes to find that his school friend had the same dream. The black and white pictures are surrealistic. There is a pervasive mysterious quality, and a contrast in the story similar to that between the land of Oz and Dorothy's Kansas home.

Like Ben's Dream, Van Allsburg's Jumanji (1981) also begins with a rather ordinary occurence. But soon fantasy and reality are intertwined. Two children are bored and restless; their parents are not home, so they are ready for the Jungle Adventure game they find. But wild animals join them as they play, and they cannot get rid of them. Then a monsoon overwhelms them. But all returns to normal as they finish, and mom and dad suspect nothing on their return. In an epilogue, the children see their friends picking up the game.

Similarly, Van Allsburg uses fantasy in The Garden of Abdul Gasazi (1979), a Caldecott Honor book. But this time the tone of the book is different; it is not so much fantastic as mysterious. A mischievous dog invades the garden of Gasazi the Great, a retired magician who explicitly forbids dogs on his grounds. A boy, Alan, chases after the dog, but learns from Mr. Gasazi that he turns lost dogs into ducks. Alan sadly picks up the duck which used to be a dog. But suddenly the duck flies off with the boy's hat. Alan returns to tell the bad news to the dog's owner, but finds the dog already home. Alan thinks he has been tricked, but the reader sees that the dog has with him Alan's hat. This story could be modern day but the setting and clothing tell us otherwise. Van Allsburg likes to play with the past to maintain his mystery, and the surrealistic pictures give credence to the mystery of the story. On the surface this is a boy-dog story but beneath lies magic.

Students can compare the themes in these three Van Allsburg books, noting how different moods are created by such factors as illustrative style and character choices. In addition, still another Van Allsburg book The Wreck of the Zephyr (1983), can be read to make the study of the author even more revealing. While still dealing with some themes in

common with the other books, The Wreck of the Zephyr is different. For instance, unlike the others, it is in color. Students may ponder the reasons for choosing color versus black and white for this particular tale. It is a story of power corrupting, not unlike the story of the sorcerer's apprentice. An old man tells the tale of a youth who desired to be the greatest sailor. Because of his pride in his skill, he took foolish chances sailing when the weather kept others in port. On one journey he discovered people who taught him how to fly his ship above rough waves. Or was it just a delirious dream after he was shipwrecked in a storm? Yet if he did not learn to fly, how did the Zephyr end up wrecked atop a cliff high above the water? We are given clues that the old man and the sailor boy he speaks of are the same. The young man-old man is now an odd job man still dreaming, but no one believes him. This is a poignant story with pictures sometimes impressionistic, sometimes more realistic. An illustration showing the Zephyr on a full moon night, with lighthouse beaming, the boy swathed in shadows, evokes the whole drama of the story. It is a moving story, reminiscent of mariners's tales. Intermediate grade children can compare Van Allsburg's handling of fantastic and realistic elements in Zephyr with his approach in his other books.

Wordless Books

Van Allsburg's books illustrate the use of picture books to allow students to study an author in-depth. But other possibilities also exist. For example, sophisticated wordless picture books should not be neglected. Picture book illustrations have a great deal of potential for language stimulation (Gambrell and Sokolski, 1983). Students can create text to accompany wordless books. They can analyze literary elements even when words are not included. They can give their impressions of the plot, the theme, and how or if the characters develop. For example, the winner of the Boston Globe/Hornbook Award, Anno's Journey (Anno, 1978), allows a multitude of interpretations. Mitsumasa Anno, a Japanese citizen, is seen on each page as a medieval figure on horseback travelling through nineteenth and twentieth century Europe. But what is going on?

Literary figures abound ard there are scenes from famous paintings. Lovers court and a duel follows, workers reap, a prisoner escapes yet looks as if he could be climbing up to Rapunzel's tower. This book is pure fun and one big puzzle which goes beyond identifying familiar characters such as Red Riding Hood and the Wolf and Don Quixote and Sancho. The reader is challenged to find the theme. Anno gives many clues. For example, near the end of the book, Sesame Street characters appear intermingled with town folk and circus folk; a building bears the inscription "Anno 1976." The theme seems to be the timelessness of people living, loving, working together. How many ways can one state this theme? Are there other broad themes one can infer from one's own experiences. While the main idea may be the universality of man, the timelessness of the journey leaves the interpretation to the viewer. Teacher will enjoy finding new interpretations along with their intermediate pupils.

A second wordless book worthy of intermediate graders' consideration is The Grey Lady and the Strawberry Snatcher (Bang, 1980) which presents the classic conflict of good versus evil. The strawberry snatcher pursues the grey lady determined to steal her strawberries. But in the end, the ferocious, ugly, green, purple, and red demon is satisfied with blackberries. The pictures transcend this simple plot. They throw the reader into a dream-like adventure. For example, at one point an exotically dressed, but barefoot, woman carrying a bucket of snakes rolls her skateboard into the strawberry snatcher allowing the grey lady to escape. The illustrations are bright and vivid -- all but the grey lady who fades into the background except for her face, hands, and the strawberries she holds. The chase proceeds through a forest of twisted tree limbs and other worldly images. The theme seems to be that good can overcome evil if there are substitutes for temptation. But the Snatcher himself says more. He seems to say "You can look at me and see I'm evil." Perhaps this is why three librarians who were interviewed said they might not have bought this book if it had not been a Caldecott Honor Book.

Does it suit older children? Most likely, because in its grotesqueness, it is humorous. The snatcher turns out to be a pussycat even though he is one step away from being a lion. And the colors lend themselves to a discussion of how different hues make one feel. Older pupils can find faces everywhere -- totem-like in tree, halloween-mask-like in leaves. But in evaluating this book, students would need to consider not only the uniqueness of the pictures, but how well the author deals with the theme of good versus evil. This theme is one that lends itself to a student panel discussion in which several books with the same theme could be compared. Questions that might be considered are whether we accept personification of evil more easily in fantasy than realistic fiction? Does a writer or illustrator's style (how he or she presents evil) make a difference in how we accept it? What characters in books we have read are undoubtedly evil?

Other Examples

Good versus evil is also a theme of Maurice Sendak's Outside Over There (1981). But in contrast to the wordless Grey Lady and the Strawberry Snatcher, this book combines a seventh grade reading level text with its compelling illustrations. The plot revolves around an infant who is kidnapped by goblin babies. Her older sister must rescue her. But the various levels of meaning which permeate the book make it especially appealing to older children. Unlike the strawberry snatcher, the goblin babies undergo a metamorphosis, appearing first as changeling personifications of evil. But later, in response to the older sister's magic horn, the innocence of childhood is revealed as they become human babies. The gorgeous illustrations and the provocative metaphors such as "kidnap honeymoon", add a richness to the themes of good versus evil and of redemption through love. In addition, part of the story involves a musical motif culminating in an illustration showing Mozart's house. A subtitle for upper elementary grade consumption might be "The Mystery of Mozart's House." Undoubtedly, only the teacher will know for sure that Sendak loves Mozart's music, that he has designed sets for The Magic Flute and that most of Mozart's operas deal

with good and evil and the redemptive power of love. The teacher can reveal this information, or will help the students find out for themselves. Or instead teachers can lead students to deduce a relationship among the father's sailor song, the older sister's magic horn (which appears in the prose and in almost every illustration) and the bewigged gentlemen of the keyboard. In creatively probing this musical motif, students can unravel the mystery and learn about plot, setting and theme. This type of picture book analysis should allow literary criticism to broaden rather than stifle the imagination.

Like Sendak's work, Jan Yolen's The Girl Who Loved The Wind, illustrated by Ed Young, is also a visual feast. The illustrations are in a Persian style, and the book is small enough to capture the spirit of miniatures. Yet Young's pictures achieve a panoramic scope. For example, one particularly striking scene captures the loneliness of travelers in a great expanse of sand. The story is an allegory: a rich father overprotects his daughter, shutting her in a land of happiness. She finds, through the wind, that all may not be calm outside. She must explore the real world; she sails off with the wind on a magic carpet. The story is both Arabian Nights folklore and the real world of growing up. Young people will clearly see the independence theme.

There are many other folkloric tales that are enjoyable. Dr. DeSoto by William Steig (1982) is unusual in that the well-known cartoonist and illustrator won a Newberry Honor Award. Most Newberry prizes are not for picture books. However, this story is so humorous, so clever that intermediate age children should have a chance to chuckle over it. It is a fable-like story about a mouse dentist who feels sorry for a suffering conniving fox and pulls his tooth. How he keep from becoming a dainty morsel swallowed with a glass of white wine is cleverly and appropriately portrayed. It is the type of story which has an inborn sophistication in spite of its familiar format. The characters and their comments are hilarious as are the pictures.

Fables (Lobel, 1980), Caldecott gold medal winner, is a whimsical series of vignettes, resembling Aesop. It also has hints of Lewis Carroll in the dialogues and monologues. "What a glorious vision I see in my head ... I see a large fat fish on a china plate, resting in an ocean of lemon juice and butter sauce" says "The Cat and His Visions." The accompanying illustration shows the fish larger than life, with the cat sitting on the bank holding a fishing line. He appears ready to pounce and wears a jaunty straw hat which sets off his intense look. Many hours later the cat is rewarded with a gourmet fish supper. The moral: All's well that ends with a good meal. "The Pig at the Candy Store" dreams of candy, sprouts spun sugar wings, and flies through marshmallow clouds to a marzipan moon. Chocolate foil wrapped kisses are twinkling as stars. The pig, in spite of good intentions, finds himself at a candy store. But the store is locked. The pig praises himself for his will power, but the moral says "a locked door is very likely to discourage temptation." This group of twenty fables has enough "main ideas" to suit a whole classroom! Each theme or moral could be elaborated a hundred times over. Teachers could have students compare Aesop's Fables and Carroll's animals to the characters in Lobel's book. With the original moral covered, the pictures can be used to guess the author's intention. The pictures are so evocative that students could write their own stories from them. This is a book that has a market of adult readers, so it would even be appropriate to take it home and play "guess the moral."

Conclusion

We have discussed ten books; another ten are briefly described in Table 1. Those examples illustrate the almost limitless potential for using picture books in the intermediate grades. Ranging from reading for pleasure to literary criticism and involvement in the arts and content areas, picture books are language and visual explorations all in one. As the examples we have discussed show, many picture books are quite appropriate for older students in both subject matter and reading level. To neglect the books would mean losing out on the instructional possibilities they afford --

particularly the opportunity to involve intermediate graders in exciting literary experiences.

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Table 1

Examples of Picture books of Interest to Intermediate Grade Students

	Fry Reading Grade Level[a]
Anno, Mitsumasa. Anno's Journey. Cleveland, Ohio: William Collins, 1978.	-
Bang, Molly, The Grey Lady and the Strawberry Snatcher. New York, NY: Four Winds, 1980.	-
Godden, Rumer. The Old Woman Who Lived In A Vinegar Bottle. Ilustrated by Mairi Hedderwick. New York, NY: Viking, 1970.	7

	Fry Reading Grade Level[a]
This book is a version of the traditional tale of the man who abuses the wishes granted him by a fish. But stylistically it differs from the usual folktale in that the development of the character is clearly shown. As the old woman moves from rags to riches, the text and pictures make it obvious that "Greediness leads to unhappiness." This version can be compared to other stories to highlight the characteristic elements of folktales.	
Hall, Donald. Ox-Cart Man. Illustrated by Barbara Cooney. New York, NY: Viking, 1979.	7
Gorgeous illustrations in the "primitive" style show the life and times of a 19th century New England farm family. The village store picture looks like Currier and Ives and is almost like looking and sampling the wares of time past. But the story still tells more than the pictures, explicating the changing of the seasons and the various chores, the ten days travel to sell wares, and the richness of the wares bought. The theme appears to be that early birds catch worms, and mittens, and copper kettles.	
Isadora, Rachel. Ben's Trumpet. New York, NY: 1979.	3
The story line is simple, a young black boy who wants to be a trumpeter is given a trumpet by a musician. But only older	

Fry Reading Grade Level[a]

students will fully appreciate the clues to the time and place of the events. Time is hinted at by a reference to the "cat's meow," by an occasional old fashioned sedan, by a man and woman in the attire of the 1920's. Place is conveyed by the boy sitting almost naked on a fire escape, and scenes showing musicians gambling, drinking, lounging near the Zig Zag Jazz Club. Students will also note how the hypnotizing effect of jazz is created by having black and white zig zag sound waves explode throughout the illustrations.

Keats, Ezra Jack. Apt.3. New York, NY: Macmillan, 1971. 3

Two boys discover a blind man and lose their stereotypical ideas of him when he plays "purple and grays and rain and smoke and the sound of night" on his harmonica. This is a social action book, written in strong and evocative language. Moreover, the pictures are dark, even somber -- muted testimony to the man's blindness, yet striking in the less than somber mood they evoke. A sixth grader who read the book understood its implication and gazed rapturously at the pictures. Intermediate grade students could sing or play the blind man's song, or find songs that capture the mood; they could talk of the author's style, and how it differs from Keats' "Peter" books such as A Snowy Day.

	Fry Reading Grade Level[a]
Kipling, Rudyard. The Elephant's Child. Illustrated by Leonard Weisgard. New York, NY: Walker, 1973.	9
This book presents the story of how the elephant achieved his long trunk. Older children will chuckle at the language of the Kolokolo Bird, "Go to the banks of the grey green Limpopo River, all set about with fewer-trees." (unpaged); the Mrs. Malaprop mistakes of the elephant child, "A crocodile in these promiscuous parts" and the loquacious way Bi-colored Python Snakes talk. Above all, intermediate age pupils will enjoy the time-honored theme of children outsmarting their conservative parents. They will also benefit from comparing this tale to other books about successful quests.	
Lobel, Arnold. Fables. New York, NY: Harper & Row, 1980.	5
Robinet, Harriette Gillem. Ride the Red Cycle. Illustrated by David Brown. Boston, MA: Houghton Mifflin, 1980.	4
The illustrations and prose work together to create a vivid character in Jerome, an orthopedically and speech handicapped fifth-grader. The book depicts his victorious but arduous struggle to ride a large tricycle. Students could analyze how the author is able to create a characterization that allows us to see that Jerome is more like us than different.	

	Fry Reading Grade Level[a]
Sendak, Maurice Outside Over There. New York, NY: Harper & Row, 1981.	7
Singer, Isaac Bashevis. Mazel and Shlimazel: Or the Milk of a Lioness. Illustrated by Margot Zemach. New York, NY.: Farrar Strous, 1967.	5
The good versus evil theme is explored as Mazel, the spirit of good luck, outsmarts Schlimazel, the spirit of bad luck, helping a peasant boy win a princess. Students can compare Singer's stories to other authors' work with the same theme.	
Spier, Peter. The Erie Canal. Garden City, NY: Doubleday, 1970.	-
This book, illustrating the song, brings fifteen miles on the Erie Canal to life. The barges and houseboats are all there as are humorous events whenever it is "low bridge, everybody down." A back leaf on the history of the Canal is included. Students who do not know the song will want to learn it and find out more about the Canal.	
Steig, William. Doctor DeSoto. New York, NY: Farrar, Strous, 1982.	6
Thurber, James. Many Moons. Illustrated by Louis Slobodkin. New York. NY: Harcourt Brace, 1943.	5-6

Fry Reading Grade Level[a]

In this modern day fairy tale, a loving king tries to get his daughter the moon. She settles for a gold charm. The style is conversational and humorous, and also amenable to dramatic interpretation. In evaluating the book, students may forget they are looking at a fairy tale and try to put into words what the book is saying about wanting, wishing, and wondering about growing up. This book won The Caldecott Award for 1944.

Van Allsburg, Chris. The Garden of Abdul Gasazi. Boston, MA: Houghton Mifflin, 1979. 4-5

Van Allsburg, Chris. Jumanji. Boston, MA: Houghton Mifflin, 1981. 6

Van Allsburg, Chris. Ben's Dream. Boston, MA: Houghton Mifflin, 1982.

Van Allsburg, Chris. The Wreck of the Zephyr. Boston, MA: Houghton Mifflin, 1983. 5

Wegen, Ron. Balloon Trip. New York, NY: Clarion, 1981.

Two children accompany their father in a balloon, cross a city, meet many bizarre looking balloons, dangerously miss a summer storm and land safely. The pictures are realistic, but strange, with unusual angles, exaggerated shadows, and twisted perspectives. It is hard to determine the children's sex,

	Fry Reading Grade Level[a]
their ages seem to change, and there is an odd mixture of joy and fear in their faces. What statements about childhood is Wegen dealing with in his ambiguous theme? Perhaps he shows tht children move back and forth from childhood to adulthood. Pupils could discuss and write their interpretation, make a narrative for this provocative book, and evaluate how well Wegen captures the "moving across" of childhood. Is he dealing with time, timelessness, or both?	
Yolen, Jane. The Girl Who Loved the Wind. Illustrated by Ed Young. New York, NY: Crowell, 1972.	6

Note: Those books which are not annotated are discussed in the text.

[a]Fry, 1968

FACILITATING BIBLIOTHERAPY THROUGH THE USE OF RESPONSE GUIDES

Elaine M. McLaughlin
University of Maryland

A bit of Oriental wisdom states, "Give a man a fish and he will not be hungry for a day; teach a man how to fish and he will not be hungry for a lifetime." An analogy can easily be drawn to children's literature. Children can be told that a book is intriguing, suspenseful, or humorous, but it is only when they become immersed in a book and respond to it that true understanding and enjoyment can occur. Furthermore, this understanding and enjoyment can result in affinity between the reader and the book's characters. Children with social and emotional difficulties may recognize themselves in certain books and emulate characters' successful responses. Thus arises the process of bibliotherapy, a technique in which children's books serve as the catalyst for solving social and emotional problems. A discussion of bibliotherapy and the compatible use of Response Guides to literature will therefore be the focus of this article.

Definition

Bibliotherapy traces its clinical roots to the treatment of hospitalized patients by trained counselors. This emphasis, which began in the 1930's, has given way, however, to the current attitude that "Bibliotherapy is ... not a 'therapy' in the strict sense of the word, i.e. always requiring a medical or psychological treatment specialist" (Weinstein, 1977, p. 2). "It is an activity that lies within the province of every teacher (and others) working with children who are not seriously maladjusted or in need of clinical treatment" (Cianciolo, 1965, p. 898).

Just what this activity is can be determined from the following: Bibliotherapy is:

"... a process of dynamic interaction between the personality of the reader and literature -- interaction which may be utilized for personality assessment, adjustment, and growth" (Russell & Shrodes, cited in Cornett & Cornett, 1980, p. 8).

"therapeutic reading in which children find duplication of their own problems and observe how children similar to themselves face their difficulties" (Bailey, cited in Cornett & Cornett, 1980, p. 9).

Thus, bibliotherapy can be viewed as a coping strategy, a resource available to all teachers.

Advantages

The problems addressed through bibliotherapy may range from unsettled difficulties of the past to current problems demanding the child's attention. They may also be issues which the child may face in the future.

Overstad (1981) cites the advantageous use of bibliotherapy by stating that through "... well chosen books a child could:

-develop a more realistic view of himself/herself
-realize that other people have similar fears, frustrations, and worries
-increase her or his ability to understand others
-more confidently face a difficult situation that she or he has previously encountered in a book
-experience a release of tension by vicariously experiencing a problem and its successful resolution" (p. 1).

Bibliotherapy, therefore, can be both immediate and preventive in scope.

Stages

Shrodes (1949) identified three major stages through which a child progresses in the bibliotherapeutic process: identification, catharsis, and insight.

During the identification stage the reader develops a bond with a character in a book. The reader sees similarities between his or her circumstances and those in the book. Because of these perceived similarities, the reader feels a sense of empathy, or oneness, with the characters. This leads to the second stage, catharsis.

At the point of catharsis, identification with the character becomes so heightened that a great emotional release results as the story reaches its climax and the character succeeds or fails in his or her struggles. Catharsis can be expressed through tears of joy or sorrow, a cheer, or feelings of relief or satisfaction.

The last stage, insight, is when the reader becomes more objective about the literature experience and is able to analyze his/her identification, applying those insights to his/her own life. The character's coping behaviors are analyzed and internalized.

Through these three stages -- identification, catharsis, and insight -- the reader's life is changed in some way.

Implementation through Response Guides

Cornett and Cornett (1980) present five steps for the implementation of bibliotherapy:

1. Motivate student(s) with introductory activities
2. Provide the reading/viewing/listening experience
3. Allow incubation time
4. Provide follow-up

5. Conduct evaluation and direct student(s) toward closure (p. 20).

The Response Guide format of Somers and Worthington (1979) seems especially compatible for adapting children's tradebooks to bibliotherapy. Each begins with a brief summary, helpful to the teacher in selecting book appropriate for a given theme. An appraisal and reading considerations help avert any problems that might interfere with the effectiveness of the lesson. Through these guides, children's prior experience with a concept or theme is elicited via initiating activities. Children read/view/listen to the story, then respond through discussion and a variety of art, dramatic, and composing activities. These activities can be used also as evaluative tools facilitating insight.

A relationship of response guides to the bibliotherapeutic process follows:

Cornett and Cornett	Somers and Worthington
1. Motivate students with introductory activities.	Initating activities
2. Provide reading, viewing, listening experience.	⟶
3. Allow incubation time.	⟶
4. Provide follow-up.	Discussion questions Art and media Creative dramatics Composing
5. Conduct evaluation.	

The following Response Guide, based on the Somers and Worthington model, has been developed to illustrate use of such guides for bibliotherapy.

A BARGAIN FOR FRANCES

By Russell Hoban. (New York: Harper & Row, Publishers, 1970, 63 pp. Available in paperback form from Scholastic Book Services, Star Line.)

SUMMARY

Frances joins her friend, Thelma, for a play tea party. Frances announces that she is saving for a beautiful blue china tea set. Thelma convinces Frances that stores no longer make that type, and she "generously" offers to sell her plastic tea set to Frances. Frances agrees, only to find out that Thelma has taken her money to the neighborhood store and has bought a blue china set. Frances devises a plan for exchanging tea sets in spite of the "no backsies" rule. Both learn an important lesson in friendship. Themes: friendship, honesty, sharing, being fair.

APPRAISAL

This is an enjoyable story because it is so believable. Children can easily identify with the characters and plot since many have found themselves in such a situation. Frances' plan for retrieving the blue china tea set is especially creative.

READING CONSIDERATION

A Bargain for Frances is an "I Can Read" book. Sentence length and complexity are controlled so that primary children can enjoy the story with little adult assistance. Several vocabulary terms that might need explanation, however, are boomerang, Chinese, backsies, and bewareful.

INITIATING ACTIVITIES

1. Discuss the term "bargain." Ask the children for examples of bargains. Examine the responsibilities of both parties involved in a bargain.

2. Role play familiar situations that employ bargaining, such as:
   --wanting a larger allowance
   --wanting to stay up later at night
   --wanting to go to the movies or skating with a friend.

DISCUSSION QUESTIONS

1. Why does Mother warn Frances to be careful when playing with Thelma?

2. How does Frances plan to get the blue china tea set?

* 3. How does Thelma feel when she learns of Frances's plan? What kind of bargain does she offer? Would you have accepted the offer? Why or why not?

4. How does Frances feel when she finds out she has been tricked? What does she do?

* 5. Frances says "Being careful is not as much fun as being friends." What does she mean? Do you agree? Why/why not?

* 6. How else could Frances have gotten the blue china tea set?

* 7. How would you have settled the problem?

* 8. What kind of person is Frances?
What kind of person is Thelma?

(NOTE: * denotes questions that focus on affective responses or encourage divergent problem-solving consideration.)

ART AND MEDIA

1. Prepare a mural showing main events in the story.

2. Design a book jacket to accompany the written advertising (See Composing #2)

3. Using magazines, cut out pictures of friends doing things together. Use as a bulletin board display depicting friendship.

CREATIVE DRAMATICS

1. Decide upon a melody for singing the verses Frances sings in the story.

2. Dramatize the major scenes from the story.

3. Develop a puppet show to portray major scenes from this story.

4. Role play a scene where Frances explains to her mother that Thelma has tricked her once again.

COMPOSING

1. Prepare a simple filmstrip or slide show based on the story's plot.

2. Create a written advertisement to go along with a book jacket (See Art & Media #2).

INSTRUCTIONAL RESOURCES

Filmstrip - A Bargain for Frances, BFA Films, Filmstrips.

Record - A Bargain for Frances, Scholastic Records.

Talking Book - A Bargain for Francis, Library of Congress.

Summary

Classroom teacher need to be sensitive to the affective concerns of their students, whether these concerns be situational or developmental in nature. Bibliotherapy, a three stage process involving identification, catharsis, and insight, has been offered as one medium for demonstrating such sensitivity. Furthermore, the Response Guides of Somers and Worthington -- which included initiating activities, an encounter with literature, and follow-up activities such as art, composition, and dramatics -- seem especially effective for encouraging bibliotherapy. Through this holistic

response, the reader is hopefully affected emotionally and his/her life is enriched for the experience.

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THE ROOTS OF READING AND WRITING

Olivia N. Saracho
University of Maryland

Literacy, the ability to read and write, involves the skills of representation. Reading written words requires the capacity to figure out the meanings of symbols which others write, while writing requires the creation of symbols. Representation begins during infancy and continues through life; therefore, learning experiences which are conducive to the development of representations need to be provided in early childhood (Franklin, 1973). Rogers and Wolfle (1981) provide a conceptual model on the foundations for literacy:

1. Representation employs some object, symbol or sign to mean something. It provides understanding of the world.

2. Language complexity is a group of words or symbols which communicate ideas.

3. Content represents topics, ideas, experiences, events and images through language. Children achieve content as they experience logical reasoning.

Since language is a personal-social invention, both oral and written language is learned the same way. The user is not required to be consciously aware of the units and system. Being aware of the uses of language is helpful, but it is not necessary for the competent language user. In reading, such an awareness can detract from meaning and create ineffective language use (Goodman & Goodman, 1979). Young children's awareness of oral and written language is an important factor in successfully learning to read (Nurss, 1980).

Readers actively participate in communication with an unknown writer. They examine meaning,

comprehension, the functions of print, and the characteristics of print. The reading environment should be rich in print, a literate one. Reading instruction should be one that considers the reader's natural language learning competence. Children should be provided with opportunities to learn and to speak and listen. They must also have the need to communicate in order to acquire literacy (Goodman & Goodman, 1979). Learning to read is more than instruction. Children do not need to be taught to read, anymore than to be taught to listen. Reading instruction only assists children to learn to read. Young children need to learn to read naturally.

Language Experience Approach

Teaching reading using the language experience approach is an extension of the "natural" process in teaching reading. The language experience approach suggests that the children's total experience and the language they bring to school can be used to teach reading. Reading instruction becomes an extension of the children's language usage and develops mainly the children's drive to satisfy their own needs (Stauffer, 1980).

The language experience approach is a communication process which integrates reading, speaking, listening and writing. The children's oral language and experiences are used to create personal, meaningful reading materials. The materials the children are to learn to read grow out of their own language and their own experiences (Hall, 1981).

Children see the purpose in reading as they see their own spoken thoughts put into print and read later on, sometimes over and over again. Communication is emphasized as children say things and see their spoken thoughts printed into symbols. They later see the written representation of their spoken thoughts and these become spoken again as they are read aloud. As the children see their speech turned into printed symbols, they realize that they, too, can communicate through written language. Reading through the language experience approach is communication oriented. It is also

meaning-centered (Hall, 1981).

The experience story is the most commonly used reading material. Stories may be written individually or in a group. In a group experience story, children participate in an exciting event, discuss what is to be written, record their ideas and read the material back several times. The individual experience story is similar to the group experience story. It is a personal story that motivates more interest in reading because the author is more personally involved. After either the group experience story or individual experience story has been recorded and read several times, children can illustrate their stories, develop their own personal books, display the illustrated stories with appropriate captions on a bulletin board, and write and share stories in small groups.

Learning to Read Naturally

Initial reading instruction in general is an effective means of achieving communication skills. In building literacy, Goodman and Goodman (1979) suggest the following reading instruction to learn to read in a natural way:

1. Know what children are able to read. Teachers can take children on a field trip or walk. An instant camera can be taken along to take pictures of what children will write about and later read about.

2. Provide a literate environment. Teachers must provide a setting which is rich in functional use of written language. Written language must be used naturally and functionally.

3. Offer opportunities for work and play. Play is an important factor in learning. Reading and language can be developed through play. Young children can experience real letters as they play post office in the classroom. Letters and notes can be delivered between class members. Young children who do not write can draw or communicate on paper in any way they can. Other life situations can be set up in the dramatic play areas: stores, kitchens, gas stations, or

play houses.

4. Read something. Reading is best learned when children use it with a purpose in mind such as sending a message, telling a story, or communicating needed information. Literacy should be integrated with the other program areas such as science, social studies, mathematics, and the arts.

5. Relate reading and writing. Reading and writing need to be integrated.

Children learn reading and writing, like speaking and listening, by encountering language as a vehicle to communicate meaning. Oral or written language is learned by the need to communicate and to be understood. Some children become aware of written language and its uses by naturally participating in reading and writing, even creating their own spelling rules. These children experience the same process for developing written language as they did for developing oral language (Goodman & Goodman, 1979).

Inventing Spelling Words

When children learn to write they invent their own spelling for familiar words. If children know the sounds for the letters of the alphabet, they are able to combine letters and spell words. Children enjoy spelling words. When they recognize the word they spelled, they are able to read for the first time. Children can also become active participants in teaching themselves to read. A set of plastic letters or alphabet blocks can be provided in the classroom in order that children compose words based on the sounds they hear. They can write the words by hand if they are able to form letters. According to Chomsky (1981), the natural order is to write first and then read. When children compose words, they have an active role in the whole process and enjoy the process. Children need to know that they select the words that they write and that it is up to them to invent their own spellings.

This whole approach makes writing words more personal. It is not imposed on them; instead the

written language is seen as a means of expressing their thoughts. The word in a very real sense is created by the young child.

Learning the Alphabet Letters

The composition of words can be promoted by teaching the letters of the alphabet. Although experts disagree on the relationship between knowing letter names and learning to read, almost all advise the teaching of letter names. In addition, reading readiness tests usually test children's knowledge of letter names.

A technique in teaching letter names is to introduce each letter as a cartoon character and then tell stories about the characters. However, it is more exciting for children to print the letters and names of their family members and friends. Many young children begin to recognize letters which are in their names. Important items in the classroom can be labelled such as their desks, coathooks, storage areas, crayons and even their clothing. Children's names should be printed in language experience stories and as helpers responsible for classroom duties, such as watering the plants or feeding the fish.

Both learning the names of the letters and learning to print require visual and auditory discrimination skills. Matching and categorizing activities can develop these skills. They can be organized into letter cards or blocks to match an experience story (Mason, 1981).

Rhyming Words

Rhyming words and looking for similarities in the middle and ending sounds of words (speech sounds) are part of the reading process. Nursery rhymes can be great fun and are good for helping children rhyme pairs of words. The concept of rhyming draws attention to the sound of words, a beginning to learning phonics. Children can learn to recognize and understand rhymes through songs, finger plays, and Mother Goose rhymes. Songs, like "I'm A Little Teapot" and "Eensy, Weensy Spider" are easy to learn and are fun. Finger plays or creative

drama help them remember the sequence of events and match actions to words (Mason, 1981).

The purpose of reading is to understand the written message. Young readers need to comprehend the meaning of words, phrases, and sentences in the written message. Beginning readers need to learn to identify individual words. The goal of reading instruction is to help children recognize words in order that the reader be free to imply the syntactic and semantic context to identify any unknown words (Adams, Anderson & Durkin, 1978). Unfortunately, some children are set back if they decode almost every single word when they read the passage. These children need to understand that written language is meaningful.

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READING AND WRITING: THEORY INTO PRACTICE

Joan Develin Coley
Western Maryland College

A glance at the program of any recent local, state, or national reading convention reveals the increasing attention being paid to writing by persons trained in reading. Indeed many agree with Shuy (1982) who laments the fact that reading and writing were ever separated in the curriculum at all. At the very least, Shuy asserts, this is "inefficient" since there are so many common elements shared by both the reading and writing processes.

Theoretical and empirical support for the commonality of many elements of reading and writing has proliferated lately as well. It has been suggested throughout much of the new writing on comprehension that in many ways it is a "compositional" process (Tierney and Pearson, 1983) of rearranging ideas presented in a text by calling on our individual schemata to create a unique response to that text. Petrosky (1982) contends that comprehension is composing, pointing out that both are dependent on prior knowledge, and that the learner's schemata are comprised of affective as well as cognitive factors. These affective factors help account for the richness of "composition" in both reading and writing.

Empirically, the links between reading and writing appear strong. Evanechko, Ollila, and Armstrong (1974) demonstrated the overlapping of certain reading and writing skills and asserted that reinforcing common skill areas should improve both reading and writing performance. Elkind (1976) also concluded that the increased practice in writing would enhance reading performance as well.

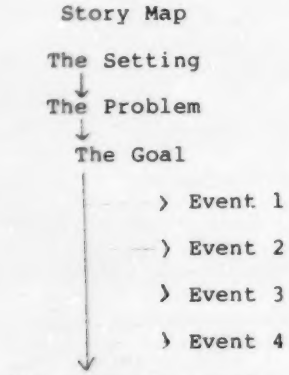
Application in Classroom Settings

As usual, the burden for putting theory into practice rests with the classroom teacher. What follows is a description of three projects undertaken by Maryland teachers which attempted to link reading and writing activities. All three accepted as a basic notion Shuy's premise that separating reading and writing is "inefficient." What they sought to develop instead were activities which united the reading writing process.

Story Maps

Several Montgomery County teachers used story maps as the basis for their coordinated activities. Story maps were suggested in a publication by Pearson (1979) and are based on the notion of story grammars. Story grammars consist of sets of rules identifying main parts of a story, the type of information found in stories, and the various relationships among story parts (Stein and Glenn, 1977: Thorndyke, 1977; Mandler and Johnson, 1977). Pearson's story map is a simplification of some of these more comprehensive story grammars; the Montgomery County teachers adapted Pearson's map as follows:

Figure 1



As a comprehension activity, teachers used this format with basal reader stories. In introducing the notion of a story map, teachers presented the map in chart form and had students respond in reading group to the various elements listed. The teacher filled in the information on the map based on student discussion. By the time the groups had mapped several stories from their basal readers, they were ready to complete a dittoed map in pairs. Eventually, most students were able to complete their maps individually following discussion of the story.

Once students were accustomed to using story maps for reading, the teacher was able to help them transfer the skill to writing. The teacher pursued an approach parallel to that used in reading. First the entire group developed a map for a story they planned to write. With a language experience format the teacher then helped the group work from the elements listed on their map to an actual story dictated by the group. Next the students developed their maps in small groups or pairs, and finally they were able to use individual maps to help them write individual stories. Teachers and students alike were pleased with the stories produced in this way. For students it helped structure and focus their thinking on the important elements of a story. For teachers story maps proved to be a useful vehicle to help teach a complicated process.

Story Pattern

Smith and Bean (1983) have suggested four strategies which help children visualize stories and thus help with comprehension. One such strategy is termed story pattern and calls for students to discover a pattern in a story, verbalize it, and then illustrate it. A first grade teacher in Carroll County helped children discover the common elements in four fables and then use the elements from a fable to write a parallel fable.

To complete the story pattern students first had to recall the main events of the story and illustrate them. For the story the Grasshopper and the Ant student pictures might include: 1)the grasshopper and ant together in the field; 2)the ant

gathering food for winter: 3)the grasshopper playing: 4) the coming of winter where the ant has enough to eat and the grasshopper must beg for food. After the story pattern for the familiar fable was constructed, students then decided on parallel events for their own fable which they called "The Kangaroo and the Bee." The students developed their story by first drawing sketches of the parallel action on the story pattern sheet. Next they wrote and illustrated their story as a group. Finally, the story was bound and placed in the reading corner to share with classmates. Of course, the story was complete with a moral and six year old logic. The last pages said:

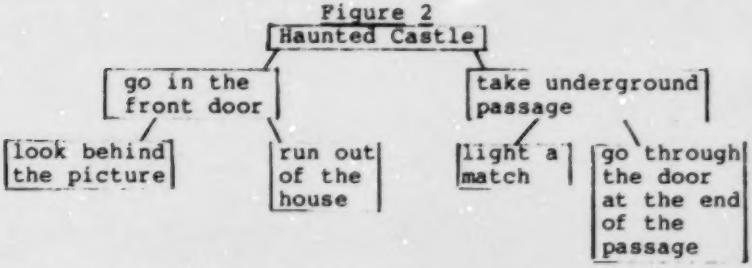
> The bee said, "In the summer, I worked on my house. Did you work?"
>
> "I did not work," said the kangaroo. "I played all summer."
>
> "Next summer, do some work," said the bee.
>
> "I will, said the kangaroo.
>
> The kangaroo sat in the snow all winter.

Story Maker

A final adaptation of a device to help children visualize story elements was used by a Washington County third grade teacher. She adpated Rubin's (1980) story maker to help develop both comprehension and writing skills. A story maker is basically a tree diagram which demonstrates to students the ways that a variety of stories can be composed. To illustrate the story maker the teacher used Which Way (Archway Publishers) and Choose Your Own Adventure (Bantam Publishers) books. Both series of books encourage students to "compose" their own story as they read by making many choices throughout the book. A typical choice might be: "If you try to escape from the room, turn to page 47. If you scream at the top of your lungs, turn to page 53," (Invasion of the Black Slime, Archway Books). Students worked in groups to diagram some of the stories which can be composed from the books. Then they were ready to develop their own. They

decided on a setting and diagrammed several choices:

Figure 2


Haunted Castle
go in the front door
take underground passage
look behind the picture
run out of the house
light a match
go through the door at the end of the passage

Then in groups students wrote the seven elements of the story listed in Figure 2. The class became so excited with the project that they wrote their story on posterboard and hung the pages around the walls of the cafeteria, directing students to different sections of the cafeteria based on the choices which they made.

Summary

Teaching reading and writing with parallel activities makes much sense educationally. For classroom teachers, the types of parallel activities which may transfer from a reading to a writing lesson seem almost boundless; we are impeded only by the limits of our own creativity in developing such activities. It is hoped that the foregoing activities will serve as catalysts in the development of additional reading-writing activities.

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